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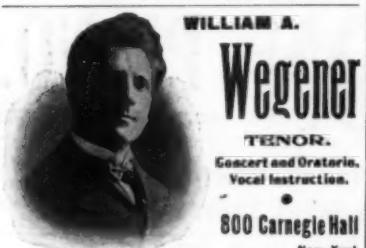
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CIRCULARS MAILED ON APPLICATION.



PARIS, DECEMBER 12, 1901.

FOR several consecutive seasons it was a sort of rule or custom that there should be an American prima donna at the Grand Opéra, of Paris. During the last few years, however, this unspoken rule has appeared to be in abeyance. On Monday night last it was, however, revived in the person of Miss Bessie Abbott, who was announced to appear as the ill-fated lyric heroine in Gounod's "Roméo et Juliette." In a role associated with surely every soprano since it was created by Madame Miolan-Carvalho, I am glad to say that Miss Abbott achieved a decided success. Her voice is of a bright, telling quality, which, while possessing a certain warmth of color, rang out admirably in the more dramatic and impassioned phrases in the opera. Her vocalization, too, except in one or two passages, was sure and distinct. The first phrase of Juliette, "Ecoutez, c'est le son," with its florid ending ascending to the high D, was delivered with such effect as to secure the good opinion of the audience at once for the young débutante, further confirmed by the valse ariette, which was encored. The suffrages of the audience were retained by the effective manner in which Juliette's share of the Madrigal duet, "Ange Adorable," and the grand duet of act four, with its beautiful phrase "Non, ce n'est pas le jour," were delivered. In short, it may be briefly said that Miss Abbott scored a real and merited success, and that even her few defects were simply those of extreme youth and inexperience. Even these seem to give an ingenuousness and charm to her impersonation of the girlish heroine. In appearance Miss Abbott was simply charming as Juliette. She appears again in the same role on Saturday next, and has been chosen to sing the music of the Forest Bird in the coming production of Wagner's "Siegfried," with M. Jean de Reszké in the tenor role.



By the way, in view of recent reports that I have read in THE MUSICAL COURIER as to the treatment of certain foreign singers at various German opera houses, and at some of the lyric theatres of Italy, I asked the direct question as to Miss Abbott's relations with her professional colleagues at the Opéra, and was assured by her that one and all had been most kind and sympathetic to her. The Paris journals are uniformly generous, one critic (Pierre Veber) saying that she sings "without an accent." As there are at present Mlle. Courtenay and Garden, American; Mlle. Nervil, English, at the Opéra Comique; Mme. Acté, Finnish; Mlle. Abbott, American, at the Opéra—not to speak of Jean de Reszké, Polish—Mlle. Wanda de Bonza (Rutkowski), Russian or Pole, leading actors at the Comédie Française, not to speak of other foreign artists in Paris, whose name at present I do not recall, it would seem as if the outcry of nationalism in art were perhaps not so well founded after all, or is it that the Gallic nation has so strong a feeling for art and such natural politeness of manner as to prevent any petty demonstrations such as those I have alluded to. I cannot tell; I have simply stated what I know. I remember that excellent artist Santley saying that he did not believe any foreign singer had ever taken an ounce of food from his mouth. Personally I do not think that nationality is any bar to success. No, but mediocrity is. And as we have in Paris several instances of artists successfully singing and speaking in a foreign tongue, the matter of diction is not an insurmountable difficulty; it all depends how you go about it.



I have never been very enthusiastic about piano duets. Prejudice on my part, no doubt, but I have never cared either about the literature or effects to be gotten out of this form of musical art. It was, therefore, with a feeling of resignation to the inevitable that I leaned back in my chair at a recent matinee musicale in a certain Parisian salon

when I saw two young and charming girls, most becomingly gowned—"confections"—where the same fanciful conceit was carried out in different colors—seat themselves at two grand pianos. After the first few bars, however, my attention was at once enlisted. It was not that there was simply a beautiful tone quality produced and a sure technic displayed. In this pianistic age one seems to expect those things from every pianist. It was that with these there was a unanimity that was never rigid or mechanical, a perfection of ensemble that conveyed no idea of its having been attained through working with a metronome, but as if one mind had grasped the interpretation of the composition and manifested it through the medium of four hands on two pianos. From a technically perfect point of view, the performance was equal to the best work of its kind I have heard; from an artistic and intellectual standpoint, much superior. These two sisters—Mlle. Sondheim—come from Berlin and Vienna, and are shortly to make a Parisian début at the Salle Erard.



At the last Lamoureux concert a splendid performance of the Pastoral Symphony was given, thus continuing the chronological order of Beethoven's symphonic works. As surely everything has been said that can be said on this great work, or at all events as I find nothing new to say, I merely mention the fact of its having been given. Mendelssohn, who is not often performed in Paris, was represented by his music to a "Midsummer Night's Dream," and the prelude to "Dante's Vision," by Raoul Brunel, of which I spoke last week, was also given. Madame Raunay was the vocalist, and gave in excellent style excerpts from Gluck's "Alceste" and Reyer's "Statue." The picturesque value of "Mephistopheles," by Liszt, with its ingenuity of color and rhythm, was given at a most extraordinary pace.



At the Conservatory concerts nothing of any importance is to be noted except a symphony by Mehul, for the first time, and a chorus for women's voices, by Massenet, called "La Chevrière."



At the Colonne Concert the Symphony by César Franck, in D minor, which had been redemand, seemed to spoil the ear for Mendelssohn's Italian Symphony, which followed closely after. This work, although admirably performed, appeared commonplace, particularly the first movement. Comparing the last part of this work—the Saltarello—with Berlioz's "Carnival Romain," a critic said that Mendelssohn's composition seemed to him like an individual on a balcony throwing confetti among the crowd, while Berlioz's reminded him of someone taking an active part in the mad frolic underneath. The vocalist was Mme. Rose Caron, the once famous cantatrice, who created Reyer's Salammbo. Imagine a singer who has once been great, but out of whose voice all beauty is entirely gone, and who even on the concert platform tries to atone for the insufficiency of her vocal means by dramatic gestures in order to bring her conception of the composer's idea more clearly before the audience. Madame Caron's voice is nearly gone, not so her art. The color and accent, the dramatic fire and pathos she infused into a recitative by Gluck, from "Alceste," formed a lesson for all students of singing.



The Schorg String Quartet from Brussels played at the third concert of the Philharmonic Society. Ensemble admirable, and excellent effect produced in the Quartet in D major, by C. Franck and that in D minor, by Schubert. Frederick Lamond, the Scottish pianist, gave a magnificent performance of the Sonata Appassionata of Beethoven, and Mlle. Vicq sang songs by Schubert in a French translation very tastefully. The first violin—M. Schorg—chose as his solo number a fragment of Bach for violin unaccompanied.



I have already spoken of the excellence of the music given at the Odéon Theatre of Paris during the entr'actes. As a further instance of this liberality in artistic matters let me mention that at the next performance of "Le Mariage de Figaro"—I mean the comedy, not the opera—Colonne has been engaged, with his orchestra, to perform the following program: Overture, "Marriage of Figaro"; Symphony in G minor; Quintet in A; Turkish March; Symphony in C major; Quartet in D minor, all by Mozart. Most theatrical managers would consider it an absolute waste of money to engage a distinguished orchestra and with its conductor to play classical music between the acts of a play.

DE VALMOUR.

MARGARET GOETZ.—During the season Miss Margaret Goetz has given seven folksong recitals, representing seven different nations, and in addition three recitals with Schubert programs. Miss Goetz, being an accomplished linguist, is enabled to sing folksongs in the original tongues. However, in the educational recitals the songs are translated to the audience.



HOTEL CECIL, LONDON,

December 14, 1901.

AN appetite of a Gargantua is needed if one is to appreciate the gigantic feasts of music with which Mr. Newman provides us at his symphony concerts nowadays. This, for example, is the program of the last that took place, that of December 7:

Overture, <i>A Midsummer Night's Dream</i>	Mendelssohn
Recitative and air, <i>O ma Lyre immortelle (Sapho)</i>	Gounod
Mme. Kirby Lunn.	
Symphony No. 6, in F (Pastoral).....	Beethoven
Piano Concerto in D minor.....	Brahms
Signor Busoni.	
Overture, <i>Les Barbares</i>	Saint-Saëns
(First performance in England.)	
Aria, <i>Ah rendimi quel core (Mitrane)</i>	Rossi
Mme. Kirby Lunn.	
Trauermarsch (<i>Götterdämmerung</i>).....	Wagner
Entrance of the Gods Into Walhall (<i>Das Rheingold</i>).....	Wagner

I do not know at what hour it was over, as I did not wait to see. It began, however, at 3 o'clock, and Saint-Saëns' new overture ended at 5:15, so the program was presumably finished shortly before 6. At any rate no one can complain of not getting enough for his money.

The new overture is an interesting work, but so complex that several hearings must be needed before it can be fully appreciated. Placing it so late in a long program, too, was a mistake, for the brain is inevitably wearied and cannot grasp all the points. It is, however, a good example of the work of the composer in his most serious mood and fully merits a closer acquaintance. The performance of the symphony was as good as are all Mr. Wood's performances, but the best feature of the concert was Signor Busoni's fine reading of the Brahms Concerto. He reached his highest level in his reading of the beautiful second movement, which was as full of poetry as could be.

A short but interesting program was given at the Salle Erard by Signorina Maria Bambacioni, a singer with a good voice of unimpeachable taste, who would, however, do well to pay some attention to her phrasing, which is sometimes so faulty as to spoil the effect of her songs. She gave an interesting selection, which included Pergolese's "Célèbre Siciliana" and Bach's "Liebster Jesu." That excellent pianist, Miss Angela Anderson, though she did not play any big work, gave a number of small pieces in good style. These included Scarlatti's Pastorale and Capriccio, which she played with remarkable neatness and sympathy, while she displayed her fine technic to the best advantage in Liszt's Thirteenth Rhapsody.

On the same afternoon Kocian, the new violinist, who is expected by some to oust Kubelik from his pinnacle, gave his first concert at St. James' Hall. Kocian and Kubelik are both pupils of the same master, Sevcik, and both of them possess that wonderful technic which Sevcik is famous for imparting to his pupils. Kocian is, perhaps, hardly Kubelik's equal as yet, but he has youth on his side (he is some years younger than the violinist of the moment), and there is no saying what he will do. One thing, however, is certain, and that is that he has the making of a very fine player. His performance of Ernst's F sharp minor was brilliant to a degree, and it was indeed only his skill in playing it that made that appalling composition tolerable. Kocian was, perhaps, rather unwise in allowing his artistic powers to be judged by his performance of the "Kreutzer" Sonata. It is a work that only the most experienced player should attempt, and youth and experience cannot possibly go hand in hand. His artistic powers are, however, evidently above the average, and his performance, though not entirely satisfactory, had some very good points. Miss Marguerite Elzy, who was his associate in the "Kreutzer" Sonata, played some piano pieces very brilliantly.

In the evening Walter Ford gave the second of his historical recitals of German songs, and, as was the case with

his first concert, presented a very interesting program. Songs by Schumann, Brahms, Mendelssohn, Cornelius and Schultz figured in it, and the singer sang all of them with admirable taste.

On Tuesday afternoon two very interesting concerts unfortunately clashed with one another—those given by the Kruse Quartet at St. James' Hall and by Busoni at Queen's Hall. The program of the former was drawn entirely from Brahms' works, and, moreover, Richard Mühlfeld, the famous clarinetist, came over on purpose to take part in it. This, of course, meant the inclusion in the program of the Trip in A minor for clarinet, piano and violoncello, admirably played by Herr Mühlfeld, Miss Fanny Davies and Herbert Walenn, and of the Quintet in B minor for clarinet and strings, in which Herr Mühlfeld was joined by the whole of the Kruse Quartet. The latter must always rank among the most beautiful of its composer's works, and it was admirably played on Tuesday. The style of this Kruse Quartet is particularly suited to Brahms' music, and it plays with splendid solidity and breadth. The concert was quite the most attractive of the series.

Busoni's program was also very interesting. It opened with some Bach arrangements of his own, which he played beautifully, and he was hardly less successful in Beethoven's "Waldstein" Sonata, though he rather overdid the sentiment in the last movement. By far his finest performance was that which he gave of the two books of Brahms' Paganini Variations. His technic is so fine that the great difficulties of the music form no obstacle, while his remarkable variety of touch and tone can rarely have been displayed to better advantage. He caught the different moods of the variations to perfection, and in his hands each of them became a beautiful musical piece instead, as is only too often the case, of a difficult technical exercise.

On the same afternoon Charles Phillips and Ethel Barns gave their second chamber concert at the Bechstein Hall.

In the evening one of the most interesting concerts of the week took place at the Salle Erard. Miss Adela Verne is well known as an excellent pianist, and on Tuesday, greatly daring, she decided to give a program entirely made up of unknown works by living British composers. Her enterprise met with all the success that it deserved and it is to be hoped that in future our pianists will realize that there exist native compositions which are quite worth recognition. Most of the works were by composers who have already made names for themselves. Sir Hubert Parry was represented by a Theme and nineteen variations, Stanford by a Scherzo, T. F. Dunhill by

a very fine set of variations, Percy Pitt by a graceful Minuet and J. F. Barnett by a Toccata. One of the best compositions Miss Verne played was a charming and beautifully written Ballade by H. F. Birch Reynardson, at present in manuscript, which fully deserves a place in the program of any piano recital. It is to be hoped that other pianists, encouraged by Miss Verne's success, will follow in her footsteps.

On the same evening Madame Belle-Rauske, who is well known as a lecturer on the voice, gave a vocal recital at the Bechstein Hall.

A concert was also given at the Queen's Hall by the Stock Exchange Orchestral Society, which, conducted by Arthur W. Payne, the well-known leader of the Queen's Hall orchestra, is quite one of the best amateur orchestras in London. Fine performances were given of Beethoven's Fourth Symphony, Percy Pitt's "Cinderella" suite and other pieces.

On Wednesday afternoon Miss Amy Castles, the Australian soprano, gave her second concert at St. James' Hall. Her second appearance only served to increase the impression which she made at the first—that she has still much to learn. She has, beyond a doubt, a very beautiful voice, but she is still hopelessly lacking in style and it is to be feared that if she persists in concert singing before she is fully developed her great powers may be wasted. Latest reports tell of a projected tour in Australia. If reports speak true for once, it is a pity. It would have been far better had she persisted in her original intention of continuing her studies in Europe.

In the afternoon, too, Edwin Lemare gave yet another organ recital at the Queen's Hall, while in the evening Miss Ellen Bowick and Miss Nellie Atkinson occupied the Bechstein Hall with a dramatic and musical recital.

Mr. Galston, a very promising young pianist, gave a very successful recital at the Bechstein Hall.

On Thursday evening a very attractive vocal recital was given at the Salle Erard by Miss Mabel Manson, a young soprano from New Zealand. She has a very fresh and pleasing voice, though it is not powerful, and she is also an excellent artist. She was particularly successful in some songs from Arthur Somervell's cycle "Love in Springtime," in Coleridge Taylor's "Spring Had Come," and Brahms' "Wiegenlied." She had the valuable assistance of Miss Angela Anderson, who, besides giving remarkably fine performances of Rubinstein's Barcarolle in F minor and Moszkowski's Concert Valse in E, was joined by Mr. Kolin-Balogh in a reading of Grieg's Sonata for piano and vio-

loncello that was marked by great breadth of style and real sympathy.

On the same evening a remarkably fine performance of the "Elijah" was given at the Queen's Hall. The choruses were sung by the Nottingham Sacred Harmonic Society, which made on this occasion its first appearance in London. It proved capable of producing a fine tone; the parts were well balanced, and it sang with a great deal of dramatic feeling. Of the soloists, by far the most successful was Mme. Lilian Blauvelt, who gave a very brilliant performance of the soprano music, and particularly of "Hear Ye, Israel," while the other principals were Miss Ada Crossley, Mr. Davies and Lloyd Chandos, the secondary quartet being Misses Fanny Chetnam and Edith Leslie and H. Plevy and G. Stubbs.

Concerts were also given on Thursday by Miss Frances McCulloch and Miss Norah Nicholas.

On Friday took place one of the excellent performances of Bach's "Christmas" Oratorio, which are now being given at St. Anne's Church, Soho. This church has always been famous for its unwavering devotion to Bach's music, and many fine performances of his cantatas and oratorios have been given there. The length of the "Christmas" Oratorio precluded the possibility of performing it in its entirety on such an occasion, so it was wisely decided to give three performances of the first three parts before Christmas, and to reserve the last three parts for the new year. The music is really admirably sung, both soloists and choir being far above the average, while an excellent little orchestra played the accompaniments. Performances of the "Christmas" Oratorio in London are only too few, and the opportunity of hearing it was, therefore, all the more welcome.

AMY MURRAY.—Among Miss Amy Murray's bookings in February are an artists' recital before the Dominant Ninth Chorus, of Alton, Ill., on February 19. Here she will assist Jean Gérard, singing three groups of Scottish and Gaelic songs.

Dates recently booked for January are the 10th, in Wallingford, Conn.; the 14th, in Brooklyn, and one in Oswego, N. Y.

Miss Murray concluded a fortnight ago a series of six lectures under the auspices of the Brooklyn Board of Education.

HIRWEN JONES.—Hirwen Jones, one of the foremost tenors of England, will make his first American-Canadian tour in February, March and April next under the direction of W. Spencer Jones, of Brockville, Ont.

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MUSICAL PEOPLE.

The 110th recital of the Dubuque (Ia.) Academy of Music was held late in November.

Lewis Shawe and Ben Johnson are giving a series of five evenings of song and drama at St. Paul, Minn.

The first concert by members of the faculty and pupils of the West Side Musical College, Cleveland, Ohio, was given November 15.

A. H. Thompson, of Detroit, Mich.; Alice A. Kothler and Fred G. Smith were some of the soloists at a recent concert at Saginaw, Mich.

The Birmingham (Ala.) Musicians' N. L. M. of the United States gave their tenth anniversary banquet on

the evening of December 19, at the Metropolitan Hotel, in that city.

A recital was given on December 19 at Lagrange, Ga., by Miss Maie Haste, assisted by Miss Cora Foster. August Geiger was at the piano.

Henry Seymour Woodruff gave an organ recital at Grand Forks, N. D., early in the month. He was assisted by Mrs. Arrietta Morrill Cool and J. Scheftad.

The prospectus of the Bollinger Conservatory, Fort Smith, Ark., has been received. R. C. Bollinger is manager and proprietor; H. G. Bollinger, secretary.

At the second of a series of piano recitals given at Danville, Ind., on December 2 by Edward Ebert-Buchheim, the audience was invited a century back into the company of Händel, Bach, Haydn and Mozart.

A piano recital was given by the pupils of Louis C. Sensel at his studio, Cleveland, Ohio, November 21, and a very large audience was present. Mr. Sensel received many compliments upon the success the pupils have shown.

An enjoyable musical was given at the home of Miss Bernice Gillmore, Cleveland, Ohio, last week. The program consisted of vocal and piano solos. The vocalists were Miss Estelle Koerber, Miss Kathleen Irving and Harry McCullough.

On December 5 a social and musical event at Butte, Mont., was the concert by Miss Helen Bea Skelly. Mrs. H. V. Winchell, Mrs. Fitz Butler, Mrs. Green Majors, Russell Ballard, Charles F. Sully, Prof. J. N. Olson, Miss Drea Johnstone and Miss Olive Whiting were other soloists on the program.

Portions of Händel's "Messiah" were rendered by the choir at the First Congregational Church, Salt Lake City, on December 1. Professor Radcliffe was at the organ, and the vocalists were Mrs. Cocks, Mrs. Ferry, Mrs. Plummer and Mr. Gilbert.

This is the program of the last monthly piano recital given by Fred C. Hahr, on the 20th inst., to his music class in his studio at Richmond, Va.: Sonata, op. 31, No. 3, Beethoven; Third Ballade, op. 47; Etude, op. 25, No. 7; Nocturne, op. 27, No. 2, and Tarantelle, Chopin; Ballade, G minor, Hahr; Liebestraum and Twelfth Hungarian Rhapsody, Liszt.

Prof. Karl P. Harrington, of the University of Maine, director of the Bangor Festival Chorus, has gone to Cincinnati to attend, in the capacity of musical adviser, the society.

the meeting of the general hymnal revision committee of the Methodist Episcopal Church, which opened December 4. Professor Harrington has been invited on his return to lecture at Marietta College, Ohio, on "A Day in Rome."

An enjoyable concert was given at the Calvary Baptist Church of Richmond, Va., on December 13. The artists participating were Miss Malen Burnett, Mrs. Rosa Cocke Dulke, Mrs. C. G. Burton, Mrs. Murphy and Mrs. Sims. The program included selections from Bach, Schumann, Mendelssohn, Chopin, Frendsen, Godard and others. It was Miss Malen Burnett's first appearance before a Richmond audience.

Concerts in and about Newark, N. J., in December were: 2, Eintracht Orchestra; 3, Miss Daily's piano recital in Orange; 4, Schubert Vocal Society; 4, Schumann String Quartet; 5, Musical in Trinity Reformed Church; 6, Frank E. Drake's second piano recital; 9, Arion Society's first concert; 10, Josef Hofmann's piano recital; 12, Mendelssohn Choral Society's first concert in East Orange; 12, Song recital in Forest Hill; 12, Amphion Male Chorus in Belleville Avenue Congregational Church; 16, Musical in Roseville; 18, Haydn Orchestra's first concert in Main Hall, Orange; 20, Lyric Club's first concert.

A social event which has been looked forward to with considerable pleasure by the society and music loving people of Norfolk, Va., took place December 5, it being the second concert of the Norfolk Conservatory Symphony Society, at the Academy of Music, under the direction of Charles Borjes and Anton F. Koerner; Miss Florence Tait, concertmaster. The following ladies and gentlemen, amateurs and professionals, composed the orchestra: Miss Florence Lesesne Tait, Miss Helen Quimby, Mrs. E. H. Hartsell, Miss Judith Clements, Jacob Hecht, J. Huntington, George C. Wood, Miss W. C. Nottingham, Miss Bernice Le Cato, Mrs. E. E. Zoll, W. Tessman, John Butcher, R. Brescia, Mrs. W. P. Harrell, F. G. Hjorth, M. Pruefer, L. Sorenson, George H. Dawes, R. P. C. Sanderson, D. C. Arimstead, J. Spindler, C. Peterson, N. Brescia, J. P. Wilts, A. F. Koerner, I. Fass, S. Locascio, T. Pruefer, E. H. Hartsell, A. Facendo, V. Havener, G. Fredericks, H. F. Maxim, C. Sherwood, E. Borjes, G. Manzone and W. C. Marshall. The third and last concert of this season will be given early in the new year, and then the second season will be taken up by the society.

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727 EMMA SPRECKELS BUILDING,
SAN FRANCISCO, December 14, 1901.

SAN FRANCISCO is putting on her prettiest behavior for the holidays, and sunshine and balmy weather are our daily portion, for which those who are deep in the mysteries of Christmas shopping are very thankful. Not that it is at all unusual for us to have beautiful weather at holiday time, for I have known it to be so warm that a white lawn house dress was none to cool at New Year's. The weather is in strong contrast, however, to that we had during the grand opera season, when more often than not it was storming so that many of the fine gowns that were not protected by rain coats and had not a friendly carriage to protect them were badly draggled and all but spoiled. The aftermath of the opera season is strongly demonstrated in a decided indisposition on the part of many to part with any more of the money that a week ago was as free as water.

But so it goes. It is the unfamiliar that attracts and anything foreign will be greeted by a full house and well supported by subscription if need be, while local talent of the highest order often groans over rows of empty seats and the amount of paper necessary to insure even a decent showing which must be had for respectability's sake. Yet the symphony movement goes hopefully on in the face of previous disaster and flat failure. This brings one to the first symphony concert of the season, given by the new Symphony Club under the old name. It was given in the Grand Opera House yesterday (Friday) afternoon, to a fair house, considering the size of the theatre, and the fact that people have not had a fair chance to get over the inroads made by the too recent opera season. There was, however, no lack of enthusiasm, and the program went off very well, though the spark of musical vitality was lacking very noticeably in all the numbers but the Moszkowski "Spanische," which went so well it had to be repeated to satisfy the enthusiasm that greeted its first performance. The beautiful Raff symphony, "Im Wald," went off with good rhythm and correct phrasing, but there was nothing to enthuse one in its performance. The thundering hoofs of the Jagers' horses did not excite one in the least, as it did under Fritz Scheel's baton, and Steindorff impressed one more for the correctness of his time than for his musical energy. Perhaps it is too early to criticise, though I have been given to understand that the fifty musicians who comprise the orchestra have been practicing together for some weeks past, and they are the best we have, but many of them played under Scheel, and the work would naturally take care of itself to some extent. Perhaps another concert will develop new and unexpected resources in the leader, this being his first experience, and there may prove to be a wisdom in the choice of symphony leader not apparent at this stage of the work. Another concert is to be given in January, and that will tell the tale more decidedly than the first. Steindorff is a man who is well liked and has done remarkably well with the Tivoli Grand Opera season, but one feels in his leading the impression of absolute correctness and metronome certainty, without one particle of the fire that transmits itself, not alone to the orchestra, but to the audience as well—the magnetism that goes out to the performers and permits a really great leader to use any number of men as one instrument upon which he himself is performing. However, everything must have a beginning, and another concert may have another tale to tell.

The Saturday Club of Sacramento gave their 116th recital on December 7 in the Assembly Chamber of the

State Capitol, to a large and enthusiastic audience. As it was "Artists' day," the Minetti Sextet had been engaged to give the program and the result was most gratifying, the Record-Union of that place speaking of the entertainment as "the greatest treat enjoyed in Sacramento for a long time." The program was happily chosen and consisted of a String Quintet in G minor by Mozart, a String Quartet by Mendelssohn, one by Bach and the lovely "Souvenir de Florence" of Moszkowski. The members of the quintet are G. Minetti, first violin; S. Savannah, second violin; L. Kowalski, first viola; C. Trainor, second viola; A. Weiss, first violoncello, and Wm. Wertsch, second violoncello, all of San Francisco.

The second of the Pasmore concerts took place in the Maple Room of the Palace Hotel on Tuesday evening and was attended by so large an audience that a larger hall is contemplated for the next. These concerts are proving very popular, and the programs are of a quality that makes one wish for a repetition of their good things. The Pasmore children acquitted themselves of their numbers, the "Petite Suite" by Mr. Pasmore, and some Hungarian dances by Brahms, arranged by Mr. Pasmore for the trio, in their usual artistic style. The playing of these children gives the listener the most gratifying sense of enjoyment and their improvement is markedly noticeable every time they appear in public. The violin solo of Mary, taken from Godard's "Concerto Romantique," was the best thing she has been heard in so far, and Dorothy, the youngest of the trio, whose cello is almost as large as she is, played two Mendelssohn songs with wonderfully warm tone and fine expression. Miss Adelaide Birchler, one of Mr. Pasmore's advanced pupils, sang several numbers in a contralto voice of rare quality and with exceedingly artistic phrasing. I have not heard her before in a year and the improvement she has made in that time is surprising, the voice having rounded out and developed in strength and the interpretation becoming more mature and finished. The quality was always there and I have looked for something unusual from the possessor of so fine an organ. Two of Miss Birchler's numbers were songs from the pen of a local writer, Arthur Fickenscher, whose works have of late attracted not a little attention, and two of whose compositions are to be brought out by Schumann-Heink in the near future. Liza Lehmann's setting of "In a Persian Garden" was given with fine effect by Mesdames Gardner and Basford and Messrs. Nowlan and Pasmore, accompanied by Fred Maurer. In the trios Susan Pasmore, the pianist of the three children, accompanied the instruments in a style that any older pianist might have been proud of. Her improvement keeps pace with that of her sisters who play the strings, and the difficulties in the piano parts were overcome with an ease born of constant and intelligent practice. The future of these children will be something to follow with interest, as it will probably be one far out of the ordinary lines.

Miss Logan Tooley, a pupil of Alyce Gates, the dramatic soprano, not many years ago well known in the musical circles of New York city, sang at the entertainment given in behalf of the Episcopal Old Ladies' Home, at the Maple Room of the Palace Hotel, and made a great impression with her fine contralto voice and her very artistic manner of using it. Miss Tooley is one of our rising vocalists, and is studying with the operatic stage in view. It will probably not be long before she is heard in the musical centres of the East.

The new managerial firm, Bouvier & Greenbaum, announce for attractions in the early part of the year Mme. Lillian Nordica in song recitals early in February and the Chicago Symphony Orchestra also in February. There will be with the orchestra eminent soloists—the Dutch violinist, Jan van Oordt; Franz Wagner, the 'cellist, and Mme. Ragna Linné, the Scandinavian soprano.

Emlyn Lewys, late of the Virgil Piano School, of London, where he was principal, gave a lecture on "Scientific Piano Study" in the Knabe parlor of Kohler & Chase on Thursday afternoon, in which he was assisted by Miss Mary Carrington at the piano. A large audience was present, and both lecturer and pianist were cordially received by the audience. After the holidays, which Mr. and Mrs. Lewys (Mme. Abbie Carrington) and Miss Mary Carrington will spend in Pasadena as the guests of Mr. and Mrs. Walter Raymond, Mr. and Mrs. Lewys will be at home to their friends as usual on Tuesday, December 31, at 1712 Bush street. It is the intention of Mr. Lewys to give a series of lectures early in the new year, the subject being "Scientific Piano Study," which will be followed by short recitals on the piano by Miss Carrington.

Hugo Mansfeldt opens his professional work by a piano recital in San José on next Tuesday evening, and in this city on the evening of the 19th. Mr. Mansfeldt will be assisted in the latter by Mrs. Oscar Mansfeldt, who will take the second piano part in the concertos. As Mr. Mansfeldt is very popular here the recital will doubtless draw out some of our best people, and he will play to a large house. It will be Mr. Mansfeldt's first appearance since his return from Berlin, where he has spent the past year, having but recently returned.

This afternoon saw the dedication of the new Lisser Music Hall at Mills College. A large number of people went from here to attend the exercises, in which Mr. Lisser himself favored the assemblage with a duo for piano and violin, rendered by himself and Minetti, the violinist, the number being a Raff Sonata. Addresses were made by Mrs. Mills, Prof. Thomas Bacon, of the University of California, and the Hon. Horace Davis, former president of the same university. There were songs by Mrs. Edward Schneider, the vocal teacher of Mills College and the choral class.

Mme. Abbie Carrington is to sing at the Mills Lecture to-morrow night "I Will Extol Thee," from "Eli," and Massenet's "Childhood," which she is said to sing very beautifully. Madame Carrington is a newcomer, but is fast winning her way to public favor, having been enthusiastically received wherever she has appeared. Madame Carrington was not long since identified with the companies of Minnie Hauk and Marie Roze, alternating with them in prima donna parts. She comes to San Francisco with the intention of making this her future home, having retired from operatic life for good.

Next week Tuesday we are to have the Loring Club in their Christmas program, which promises to be of more than the ordinary interest. "King Olaf's Christmas," which won so great favor at the last concert, is to be repeated by universal request. Mrs. J. E. Birmingham will be the soloist.

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BROAD STREET CONSERVATORY.—A few of the professors of the Broad Street Conservatory of Music gave an interesting recital in the concert hall of the conservatory, 1329 and 1331 South Broad street, Philadelphia, on Wednesday evening, December 18, in the presence of a large and appreciative audience. The program, which was one of marked musical value, opened with Rubinstein's Sonata for piano and violin, which was admirably played by Stanley Addicks and John Witzmann. Mr. Olmsted, one of the vocal teachers of the conservatory, who has a fine baritone voice, was heard in a group of songs rendered in a very pleasing manner. Mr. Addicks, the piano soloist, played his numbers most satisfactorily, as he possesses ample technic and a beautiful touch.

LECTURE ON THE BAYREUTH FESTIVALS.—Mrs. Charles W. Rhodes will give after the new year her illustrated lecture on "Recollections of the Wagner Festivals at Bayreuth." Adolph Glose, pianist, will assist Mrs. Rhodes at the piano.

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MUSICAL CLUBS.

The Lyric Ladies, of Chicago, appeared at Lincoln, Neb., early in the month.

The Schubert Chorus, of Cleveland and Akron, Ohio, is under the direction of Mrs. Mary Arend-Long.

The Schubert Symphony Club, one of the musical organizations that visits the West, was in Anaconda, Mont., recently.

The first concert by the Philharmonic String Quartet was given at Association Hall, Cleveland, Ohio, on December 10.

The first concert of the Beethoven Club for this winter was given on December 4 at Pilgrim Congregational Church, Duluth, Minn.

At the last regular afternoon concert of the Fortnightly Club, Cleveland, Ohio, they were assisted by the Philharmonic String Quartet.

The concert of the Philharmonic Society, at Liederkranz Hall, Louisville, Ky., on December 11, was the last but one of the 1901 series.

"The Messiah" was sung by the Galesburg (Ill.) Musical Union at their concert on December 6. William F. Bentley was the conductor.

The Rubinstein Club, of eighty women's voices, announces the first of its series of two concerts for the evening of January 16, at Cleveland, Ohio.

The first concert of the Cleveland (Ohio) Vocal Society was given in the Chamber of Commerce Hall December 12 to their honorary members.

The Choral Club, of Troy, N. Y., will produce "The Creation" on March 12. As it is fourteen years since an oratorio has been produced in that city much interest is felt.

The Spokane (Wash.) Oratorio Society has just given "The Messiah," with Miss Laura Mueller, Mrs. A. A. Kraft, Charles F. Orr and W. I. Hall as soloists and a chorus of 125 voices.

At Cedar Rapids, Ia., on December 3 "An Evening with Modern Composers and Original Composition" was given by Caroline Dutton Rowley, assisted by Mrs. Frank Watson and Mrs. Lewis Benedict.

The Mendelssohn Choral Club, of Roseville, N. J., gave a concert in East Orange last Thursday. The society had the assistance of Miss Marguerite Lemon, Miss Elsa von Moltke and E. Ellsworth Giles.

Prof. Adolf Frey, assisted by Mrs. Frey, gave a lecture-recital at the meeting of the Morning Musicals, Syracuse, N. Y., on December 4. His subject was "Sketches on the Music Dramas of Richard Wagner."

The Friday Musicals met at the home of E. Raphael, Houston, Tex., recently. Brahms was the topic of the afternoon. The musical numbers were all enjoyed vastly, and Mrs. Robertson read a paper on Brahms as a song writer.

Much interest was shown in the recent production of "The Creation" by the Haverhill (Mass.) Society, on December 3. The soloists were Mme. M. Hissem De Moss, soprano, who took the place of Mme. Charlotte Macdonald, originally engaged for the soprano parts; Hobart Smock and Arthur Beresford. The society will give its second concert March 25. The work to be presented is Max Bruch's cantata, "Arminius." The society will be

assisted by Madame Schumann-Heink, Evan Williams and Gwilym Miles.

Beethoven was the subject of the Woman's Club recital at Burlington, Ia., on December 3, and Linder's Hall was filled with an enthusiastic audience. About forty people came in after the first number was given, and these missed the gem of the program, a paper on the life of the great composer, by Mrs. A. M. Antrobus.

The Houston (Tex.) Symphony Club has just celebrated its first anniversary at the residence of Charles Grumbach, who is one of its few honorary members. Officers recently elected are: President, Frank L. Miller; vice-president, S. T. Swinford, Jr.; secretary, Arthur Skelly; treasurer, Sam Fant; librarian, Harry Swinford; musical director, Prof. E. Lindenberg.

Haydn and Tschaikowsky were the composers whose works were presented at the regular meeting of the Ladies Thursday Musicale, in Minneapolis, Minn., on December 5. The biographical sketches and analysis of their works given by Mrs. W. B. Chamberlain, in place of the regular musical notes, were a pleasant introduction to the program. Two selections were omitted on account of illness. The Haydn compositions were given by Misses Eulalie Chenevert, Zaidee Eaton, Esther Osborn and Mrs. Cleone Daniels Bregen. Miss Cordelia Paine and Miss Ednah Hall furnished the Tschaikowsky numbers. Miss Gertrude Sans Souci, a new member, filled one of the omitted numbers delightfully with Moszkowski's Waltz. The guest of the morning was Miss Lindsley, of Chicago. Miss Lindsley sang three numbers.

The successful organization of the Woman's Choral Club at Houston, Tex., has been most gratifying from every point of view. The active membership, which is limited to forty, was very quickly filled, and the membership committee holds a flatteringly long list of names of those waiting for vacancies. Here follows the list of active members: Mesdames E. A. Peden, Van Vleck, J. W. Maxcy, H. F. MacGregor, Huber, Baltis Allen, C. W. Welch, Harris Masterson, E. A. Hudson, E. P. Davis, E. B. Cushing, Z. Lillard, C. E. Oliver, H. Booth, Lee Campbell, C. C. Beavens, Rosine Ryan, H. F. Smith, E. W. Hutchinson, Wille Hutcheson, Percy Allen, O. M. Longnecker, J. Steele and Hinds Kirkland; Misses Cora Root, Nannie Thompson, Julia Smith, Bessie Warner, Alice Gibbons, Lillian Lee, Edith Green, Edith Munger, Martha Shelby, Ena Robb, Frankie Dolen, Louise Dolen, Sharpe, L. Holmes, Emily Beavens and K. A. Wells. The officers of the club are: President, Mrs. Wille Hutcheson; vice-president, Mrs. Lee Campbell; secretary and treasurer, Mrs. Baltis Allen; librarian, Mrs. E. A. Peden; musical director, Miss Mary Kidd; accompanist, Mrs. C. E. Oliver. Honorary members—Mrs. J. C. Hutcheson, Mrs. T. W. House, Mrs. J. O. Riss, Mrs. J. H. B. House, Mrs. John Gannon, Mrs. Fort Smith, Mrs. S. F. B. Morse, Mrs. Lovett and Mrs. James A. Baker.

The active members of the Madrigal Society, of Bloomfield, N. J., are: Miss Florence Ackley, Miss Lottie F. Bush, Miss Cora B. Eveland, Miss J. I. Feltey, Miss H. R. Fletcher, Mrs. Addison Flint, Miss Rubena J. Gault, Miss May F. Hackett, Miss L. A. Johnston, Miss Carrie V. Main, Mrs. Charles W. Martin, Mrs. Robert A. Moss, Mrs. A. R. Pierson, Miss Mae W. Watson, Miss Amy Wood, Miss Edith Cook, Miss Helen M. Hoyt, Miss Helen L. Morris, Miss Gertrude M. Smith, Miss E. G. Deford, Mrs. R. M. Coleman, Miss Barbara Hanna, Miss Helen D. Bownes, Miss Bessie E. Amerman, Mrs. David G. Garabrant, Mrs. Horace Goodwin, Miss Ruth Kidder, Miss Nellie D. Maxfield, Miss Margaret P. Potter, Mrs. E. Walter Morris, Miss Emily Moyer, Miss Grace Crunden, Miss Paula Seibert, Miss Stella Schoonmaker, Dr. S. C. Hamilton, E. M. Healy, Charles W. Martin, E. S. Kidder, W. B. Shafer, Jr., S. M. Smith, Frank Vreeland, Robert Buchanan, C. W. Woodward, David Lyall, R. W. Coleman, Howard Biddulph, David

G. Garabrant, Horace Goodwin, George E. Hoyer, T. Cecil Hughes, George Roubaud, W. W. Schouler, Crawford P. Smith, Theodore H. Ward, J. George Batzel, W. M. Maxfield and Percy Allen. The officers of the club are: President, David G. Garabrant; vice-president, Theodore H. Ward; secretary, Miss Amy Wood; treasurer, Dr. S. C. Hamilton; librarian, Crawford P. Smith; executive committee, David G. Garabrant; Theodore H. Ward, Miss Amy Wood, Dr. S. C. Hamilton, Charles W. Martin, W. W. Schouler, E. S. Kidder and C. P. Smith; membership committee, Walter S. Young and Theodore H. Ward. The club has an associate membership of over one hundred of the prominent people of the town, the list being now larger than at any time in its history.

Mendelssohn Trio Club Concert.

THE Mendelssohn Trio Club, organized this autumn, gave the first of a series of four concerts last Tuesday afternoon (December 17) in the ballroom of the Hotel Majestic. As THE MUSICAL COURIER has before stated, the more good chamber music concerts given the better for music and artists. The personnel of this new club includes Alexander Saslavsky, violinist; Victor Sörlin, cellist, and Charles Gilbert Spross, pianist. All three are young men and musicians of lofty aims. Albert Quesnel, tenor, assisted the club at the first concert. The club played the Mendelssohn Trio in C minor, op. 66, and the Gade Trio in F major, op. 42, two works with strong contrasts. A warm musical tone marks the ensemble of these earnest young artists. Individually each one produces a good tone and therefore the concerted playing proved very enjoyable. The interpretation, too, was delightful. As this new club becomes better known it will be in demand by private societies and for house musicales.

Mr. Quesnel, a singer with a rarely beautiful tenor voice, and one moreover who knows how to use his voice, sang the "Romanza" from "La Giacinda" and a sentimental song, "The Wildflower," by Leoni. He was enthusiastically recalled, and finally sang again, this time a dainty little gem entitled "Jeanne," by Mr. Sprouss, the pianist of the afternoon. Mr. Saslavsky played as a violin solo the Romance from Wieniawski's Second Violin Concerto, and he showed in his modest performance the results of excellent schooling. The piano accompaniments played by Mr. Spross were discreet and withal very musical.

Considering that it was the last week of the Christmas shopping excitement a good sized audience enjoyed the concert. The next concert in the series will be given Tuesday afternoon, January 7.

People's Symphony Concerts.

THE second of the series of the People's Symphony concerts, which were opened so auspiciously on December 13 at Cooper Union Hall, will be given at the same place on Friday evening, January 17, 1902, and the sales of seats continue at Ditson's music store, 867 Broadway, and at the offices of the People's Institute in Cooper Union, of the University Settlement at Rivington and Eldridge streets, and of the University Extension at 244 West Fourteenth street. It is agreeable to note that the audience at the first concert of the series was one of the largest and most enthusiastic, and the managers are more than ever confident of the wide interest which the concerts are arousing among those for whose educational welfare they have been undertaken. There is every indication of the continuation of large audiences at the remaining four concerts of the series. The prices of admission have been placed at a figure within the reach of all, being from 10 to 50 cents for single concerts, and from 25 cents to \$1.50 for season tickets. By this it will be seen that it is possible to hear one of these very attractive concerts for as small a sum as 5 cents.

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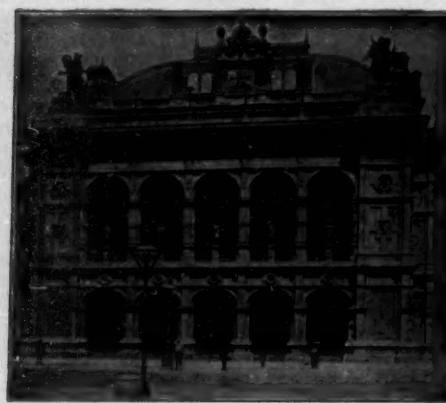
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VIENNA, DECEMBER 2, 1901.

THE Viennese public, momentarily electrified by Paderewski's meteoric passage, have settled down to a somewhat slower measure, and fallen back contentedly enough to the enjoyment of lesser concerts and other amusements.

The first of the Rosé Quartet concerts took place in Kleiner Musikverein Saal before a refined and appreciative, one may add well dressed, audience, on Tuesday, November 26. The numbers on the program were from Haydn, Mozart and Beethoven. The personnel of the quartet has been somewhat changed, and the following are the present members: Arnold Rosé, Albert Bachrich, Anton Rusitka and Friederich Buxbaum. On Wednesday, November 27, Henryk Melcer, the Polish composer and pianist, gave a recital in the smaller of the two Verein halls. He played admirably, but surely not inspiringly. His pedaling, shading, touches are all excellent, and he made the best of his task with the meagre Bösendorfer grand. The first movement of the Chopin B flat minor Sonata was to some extent dramatically given; the first movement of the Schumann Fantasia with musical understanding and force. But there seemed to be an indefinable lack of climax in all the numbers, and this was especially noticeable in the Adagio of the Beethoven sonata ("Moonlight"). Pianos and fortés well calculated, yet the whole, as it were, impassive, without real crescendo or movement. It may be a matter of taste and Mr. Melcer may be right. Still we find it hard to forgive him for his entire absence of cantabile in the lovely Allegretto which follows the first movement. Two Sinding pieces were remarkably well played, an Impromptu and a Scherzo, but the G flat major Etude of Moszkowski, notwithstanding Melcer's truly virtuoso technic, actually went badly. The Liszt Rhapsodie, No. 15, made little impression. And why should such a composition ever be played on an offending piano? In our opinion there is no instrument made equal to the demands of the work. Mr. Melcer is at present busy with an opera on a historical subject.

The Bohemian String Quartet—Carl Hoffmann, Josef Suk, Oskar Nebdal and Hans Wihan—were in Vienna on Friday, November 29. They played the Schumann A major, a new Taneiev Quartet in A minor, and with the assistance of the English pianist, Katharine Goodson, the Tschaikowsky Trio, op. 50—"Dem Andenken eines grossen Künstlers." The Taneiev number, dedicated to the Bohemians, was played with a conviction and fervor which seemed adequate to convey even on first hearing the somewhat obscure meaning of the composer. The Adagio especially was given with a warmth which very

evidently communicated itself to the audience. Enough cannot be said in praise of the interpretation of the Schumann quartet. The slow movement was rendered with a serenity and repose well calculated to bring out the indescribable beauties of this admirable Adagio, and almost unexpected in the Bohemians, whose fiery attack of the Allegro made a contrast all the more impressive. The artists, for each one of the four deserves the title, were enthusiastically applauded, and well they may always be; for they are of those who conceive music as a language and understand the difficult art not only of singing but also of speaking with their instruments.

Miss Katharine Goodson is indubitably endowed with much temperament, a good mechanism and a fine sense of rhythm and color. Her delivery of a melody reveals genuine musical and dramatic feeling. Yet, while we cannot but admire her clean and vigorous playing, we must disagree with the learned critic of the *Zeit* when he qualifies her technic as eminent. If the truth were told, there are many who succeed in bringing out fortés and many who fail in pianos and pianissimos—some through lack of absolute finger control, others through a misconception of values. Which of these is Miss Goodson's case? In general, the piano part of a trio, even a modern trio, should not, we feel, assume the predominance belonging to the solo voice of a composition for piano and orchestra, and accompanying passages lose their charm and meaning if forced into a role entirely foreign to their nature.

Miss Goodson, who comes here heralded by the most flattering accounts of her playing in London, Paris, Berlin, Brussels and other large cities, will afford Vienna the opportunity of judging of her versatility on December 16, when she gives a recital in Bösendorfer Saal.

The third Symphony concert was eagerly anticipated by the patrons of the Philharmoniker, who were to hear for the first time the E minor Concerto by Emil Sauer. On December 1, as early as 12 o'clock, the Große Musikverein Saal was rapidly filling and wore that festive air which seems to hang about the Viennese, their concert halls and all their undertakings. The E flat Mozart Symphony, the first number on the program, was greeted with tempestuous applause, and certainly it was well played. Helmesberger, it is true, occupied the director's platform and made divers and sundry movements with the director's baton, but the excellence of the performance was due entirely, we think, to the players themselves. The Sauer Concerto made a brilliant effect, but it was rather due to the virtuosity of the composer's playing than to the excellence of the work. It is true there are in it some dramatic moments. The Scherzo, and especially its Trio, is not without charm; the Cavatina is pleasing, and the Rondo, the principal theme of which is a transposition of the Cavatina melody, is effective. But, as far as can be judged from one hearing, there does not seem to be any particular reason why this new concerto should have been added to the long list already existing. There does not, either, seem to be any special purpose in the charlatan mannerisms that distract from and obscure the intentions of even so great a virtuoso as Emil Sauer. It is a pity that the Bösendorfer grand is so popular in Vienna. Sensitive and refined it may be, but its volume is totally inadequate for the purposes of modern virtuosity.

The interest of the Leschetizky circle at present centres on a volume of the great pedagogue's reminiscences, which will soon find its way to America. The book was written by the Comtesse Potocka, sister-in-law to Leschetizky, and will, no doubt, find favor with the musical world on account of its numerous incidents connected with many of the virtuosi and eminent musicians of the last three-fourths of a century. The gifted author comes from one of the most ancient lines of the Polish aristocracy, and is not only a talented writer, but a musician and painter of

no small ability. The intimacy existing for generations between the families of Potocka and Leschetizky, and daily intercourse for many years with the master himself, have admirably fitted the Comtesse Angela for the work she has undertaken. The book treats of Leschetizky's private life, of his singular career, so full of dramatic and romantic incidents; of his relations with distinguished men holding public office in Germany, Russia and Austria; of his personal acquaintance with Wagner, Liszt, Strauss, Rubinstein and a host of artists. It treats also of his virtues and his faults; of his views on progress, art, religion, and in general of the man and musician from a truly many-sided standpoint.

The Wagner cycle is again on the bills: December 1, "Rienzi"; December 3, "Flying Dutchman," and so on to the end, with at least one merciful day's interval between each performance to give artists and audience a moment's rest and respite. Winkelmann will probably, as usual, take many parts; some that he can still, more that he can no longer play, and he will no doubt receive his wonted curtain recalls.

The most interesting events announced for the near future are: The Joachim Quartet concerts, on December 5, 6, 7, 9; Sauer's recital on December 11; the Bohemian strings again on December 13 for the celebration of Dvorák's sixtieth birthday; the Soldat-Röger Quartet on December 21, and Eugen d'Albert's concert on January 11.

G. S. L.

MISS MARTHA HOFACKER IN STRASSBURG.—The Strassburg Post, of November 29, has the following criticism about Miss Hofacker's Agathe in the "Freischütz": Miss Hofacker, from the beginning of the season having introduced herself so favorably, made a real hit with her well prepared Agathe. The great aria, "Wie nahte mir," was admirably suited to her beautiful, strong, youthful and highly cultivated voice, and gave her a great opportunity to prove her many artistic capabilities. The ever increasing tenderness in the lovely prayer "Leise, Leise," the carefully measured beautiful crescendo in the recitative "Doch wie, täuscht mich nicht," and the jubilant "All meine Pulse" gave a perfect picture of delightful and delicate shading. The musical and artistic certainty of which Miss Hofacker is mistress gives to the listener a feeling of absolute pleasure. He is led to expect new beauties in attack, tone production and thoughtful phrasing.

"BEN HUR" WITH MUSICAL ILLUSTRATIONS.—Miss Saidee Vere Milne gave readings from "Ben Hur" at the Waldorf-Astoria Monday evening, December 16, for the benefit of the Ladies' Helping Hand Association, of 416 West Fifty-fourth street. Miss Milne read, or rather recited, the most dramatic scenes of Wallace's popular book and play, and the dramatic parts were finely enhanced with piano illustrations, played by Mrs. Hadden-Alexander. "The Chariot Race" was skillfully enacted, and the closing scenes, "On the Doorstep," "Mount Olivet" and "Palm Branches," proved very touching, as they almost must when well read or acted.

WATKIN MILLS.—The Birmingham (England) Post of the 6th inst., just to hand, has the following to say of the distinguished basso's interpretation of Mephistopheles in Berlioz's "Faust," given there by the Choral Society on the 5th inst.:

The Mephistopheles of Watkin Mills was admirable. His voice has weight, and he can give it a hard, mocking tone that exactly suits the character. He was dramatic, too, without overstepping the line that divides cynical humor from buffoonery. The various recitatives and dialogue passage were invariably well given, the "Song of the Flea" was a vocal triumph, as was the Serenade, and the Evocation, "Ye Spirits of Inconstant Fire," was grandly given. Impressive was Mr. Mills' part in the ghastly final scene, and in the dialogue with the princes of darkness the recitative was given with an elocutionary power that was impressive.

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VOORHIS-KALTENBORN IN JERSEY CITY.

ARTHUR Voorhis, the pianist, assisted by the Kaltenborn String Quartet, gave the first of a series of three concerts last Tuesday (December 17) night at the Jersey City Club. A large number of women prominent in New York and Jersey City society have lent their names as patrons of the concerts, and thus financially, as well as socially and musically, the series will prove very successful. There is truly nothing more encouraging in the advancement of classic music than these chamber music concerts. The more of this character of music heard the better. Mr. Voorhis and the Kaltenborns played a delightful program of classic, romantic and modern composers. Mr. Kaltenborn and his associate string players performed the Haydn Quartet, No. 1, op. 77; a Scherzo by Cherubini, and the Variations of "Death and the Maiden," by Schubert. As piano solos Mr. Voorhis played a Barcarolle by Moszkowski and Liszt's Tarantella, "Venezia a Napoli." As violin solos Mr. Kaltenborn played a Romance by Rubinstein and Hungarian dances by Hubay. Both Mr. Voorhis and Mr. Kaltenborn in their solos were heard with evident pleasure and at the conclusion were heartily applauded. The concert closed with a beautiful performance of the Schumann Quintet, op. 44, a great favorite with all lovers of good music. The same quintet was played by the same artists at one of the concerts in the St. Nicholas Garden last summer.

The patrons of the Voorhis concerts in Jersey City are Mrs. E. Bailey, Mrs. John Bain, Jr., Mrs. Hudspeth-Benson, Mrs. George H. Blake, Mrs. Cornelius Brett, Mrs. Elliot L. Butler, Mrs. O. S. Carré, Mrs. Frank Cavalli, Miss E. O. Conro, Mrs. E. H. Davey, Mrs. Joseph A. Dear, Mrs. Gordon K. Dickinson, Mrs. William A. Durrie, Jr., Mrs. James S. Erwin, Mrs. Garwood Ferris, Mrs. James F. Filder, Mrs. Edlow W. Harrison, Mrs. Elizabeth Hazard, Miss Lelia Hinds, Mrs. James Hoffman, Mrs. Leslie Hotchkiss, Mrs. R. M. Jarvis, Mrs. E. M. Johnson, Mrs. Westbrook Johnston, Mrs. John Kase, Mrs. William C. Lutkins, Mrs. Robert G. Lyle, Mrs. J. E. Müller, Mrs. A. J. Newbury, Mrs. Henry E. Niese, Miss Clover Pope, Mrs. E. A. Ransom, Mrs. William Robertson, Jr., Mrs. William P. Roome, Mrs. Henry Rowland, Mrs. Vincent R. Schenck, Mrs. Moritz Schwartz, Mrs. S. M. Seymour, Mrs. Elbridge Gerry Snow, Miss Mary Suter, Mrs. Henry Trapagen, Mrs. E. Van Winkle, Mrs. John A. Walker, Mrs. Spencer Weart, Mrs. George T. Werts, Mrs. Virginia Woolsey, Mrs. E. F. C. Young.

MINNE HUMPHRIES.—The review of music in Brooklyn for this week includes a report of the concert given by Mrs. Minne Humphries at the Greenwood Baptist Church, Tuesday evening, December 10. All of the Brooklyn papers published reports of this concert, and accorded to Mrs. Humphries the praise which she justly earned. We add paragraphs from three papers as follows:

An appreciative audience listened last night to the concert given under the direction of Mrs. Minne Humphries, in Greenwood Baptist Church, corner Seventh avenue and Sixth street. The proceeds of the concert, and they reached a substantial sum, will be devoted to the building fund of the church.

Mrs. Humphries is a favorite in Brooklyn musical circles, and she added new laurels to her already enviable reputation last night by her masterly rendering of Bellini's aria, "Qui la Voce," "I Puritani."—Brooklyn Citizen.

The concert given last night for the benefit of the Greenwood Baptist Church, on Seventh avenue and Sixth street, under the direction of Mrs. Minne Humphries, proved a complete success. The congregation turned out in full force, and the quality of the entertainment fully justified the large attendance.—Standard-Union.

The first concert in the new Greenwood Baptist Church was given last evening for the benefit of the building fund, and was well attended. The artist for the occasion was Mrs. Minne Humphries, the well-known oratorio soprano, ably assisted by Miss Henriette Weber, pianist and accompanist; McCall Lanham, baritone, and Charles Russell, cello. Mrs. Humphries' selections were well chosen and rendered in her usual finished manner. Bellini's aria, "Qui la Voce," from "I Puritani," and Bartlett's "Come to Me,

"Sweetheart," showed the flexibility and breadth of a well trained voice nicely under control, and were effectively sung. "Violets," by Wright, a sweet little song, was sung with much expression and suavity.—Brooklyn Eagle, December 11, 1901.

Jessie Shay.

MISS JESSIE SHAY, the piano soloist at the Kubelik concerts, receives her share of favorable comments. We add criticisms from several cities:

Miss Jessie Shay was the piano soloist last evening. She has a good touch, musical intelligence and a pleasing stage presence. She played Moszkowski's descriptive "Etincelles" with daintiness and finish and an étude of Schloesser with grace. Liszt's Rhapsodie No. 12 was played by Miss Shay with technical accuracy and brilliancy.—New Haven (Conn.) Evening Register, December 11, 1901.

Miss Jessie Shay played the familiar Liszt Rhapsodie No. 12. It has been done many times before. She showed a clear comprehension of the marvelous bit of composition, and her playing was a delight. She is a splendid foil to the wonderful young Bohemian—not because her technic is less studied, but because her mere presence is a relief from the tremendous nervous strain that Kubelik brings upon his hearers.

After all, it was the performance of two children. Two children who have been given by the favoring Fates the marvelous power of interpretation. Kubelik is a fiend incarnate—playing upon one's sympathies and nerves with a mere instrument upon which some folks play Virginia reels. Miss Shay has the delicacy of the high-strung musician, coupled with the sweetness of a woman. The combination is remarkable for more reasons than one.

Kubelik is the refinement of Fritz Kreisler.

Miss Shay is the refinement of Aus der Ohe and Harold Bauer. Together they are wonderful.—Springfield (Mass.) Union, December 12, 1901.

The violinist was assisted by Miss Jessie Shay, a young American pianist, who played with neatness and not a little grace Moszkowski's "Etincelles" and a concert étude by Schloesser, which showed a facile technic. Her playing had many excellent qualities, and was justly complimented with an encore, in response to which she played a brilliant étude in repeated notes with skill and finish.—The Republican, Springfield, Mass., December 12, 1901.

Miss Jessie Shay, a very talented pianist, whose prominence in New York is well known, gave for her portion of the concert some delightful numbers, which displayed her beautiful and artistic touch in a most pleasing manner. Miss Shay substituted for her first selection "Rigaudon," by Raff, playing Moszkowski's "Etincelles" for the second selection. Her rendition of the famous Liszt Rhapsodie Hongroise No. 12 was very artistic and her virility in execution was most praiseworthy.—Hartford Post, December 13, 1901.

The assisting artist was Miss Jessie Shay, who repeated the favorable impression created when heard here a week ago. She played compositions by Moszkowski, Schloesser and a Hungarian Rhapsodie by Liszt. Her performance of the latter number was especially agreeable.—Boston Globe, December 13, 1901.

The only assisting artist was the pianist, Miss Shay, who first gave with pretty deftness and bright clarity Moszkowski's "Etincelles" and a concert étude, much in the same genre, by Schloesser.—Herald, Boston, December 13, 1901.

Miss Shay played in a graceful, easy fashion, and her performance of the Liszt Rhapsodie was so highly pleasing to the audience that she added another number.—Boston Post, December 13, 1901.

Miss Shay again showed a crisp and brilliant technic.—Boston Journal, December 13, 1901.

Herr Kubelik was admirably assisted in the program by Miss Jessie Shay, whose piano solos were those of a finished musician. Added to the attraction of her music Miss Shay is of so delicate a type of womanhood and was so daintily gowned in white, with a great knot of violets at her breast, as to win the hearts of those who saw her.—The Sun, Baltimore, December 17, 1901.

Miss Jessie Shay had been advertised little, but she did her part more than creditably. Her stage presence was modest and graceful, and the lack of a managerial halo did not prevent the audience from liking her and her playing.—Baltimore News, December 17, 1901.

Miss Shay played Raff's "Rigaudon," which displayed her marvelous technic to excellent advantage, and Moszkowski's beautiful "Etincelles." For her concluding number she gave Liszt's Rhapsodie Hongroise No. 12. In the lighter passages the pianist was very effective. Her execution was beyond criticism.—Washington Times, December 18, 1901.

Miss Shay played her selections with dash and brilliancy.—New York Press, December 19, 1901.

Georg Liebling's Violin Sonata.

THIS decidedly beautiful work, of which Otto Floersheim wrote last May such an interesting and favorable article in THE MUSICAL COURIER, was played lately in Warsaw, Munich, Berlin, all over England, and on November 25 last for the first time in London at Bechstein Hall by Carl Flesch and Georg Liebling. The sonata pleased immensely. It is one of the rare works which from first to last are full of inspiration. It is extremely melodious, effective, beautifully harmonized—and short. It ought to take in America. We understand from the London publishers, Messrs. Ashenberg, that Schirmer (New York), their agents, have copies in stock. At the same concert Georg Liebling scored another triumph with his Caprice, op. 45, for piano, which is dedicated to Jedlicka in Berlin, and published by A. Stahl, Berlin.

H. W. Greene's Christmas Criticism Class.

THERE is always some definite thought discussed at and carried away from Mr. Greene's classes. Thursday it was the normality of singing as a mode of expression. Before an audience which taxed the seating arrangements of Mr. Greene's ample studio Mr. Greene gave his solution of the question, which was that singing as a mode of expression was not normal when that word means "ordinary" or "average," but that it was normal when that word means "natural" and signifies that which is part of our human endowment. Singing is speech carried to a more exalted emotional plane. That emotional plane is normal, hence singing is normal; for if the cause be so then the result cannot be otherwise.

The following program was given to illustrate this point, as well as other minor ones of tone and interpretation:

Violets	White Butterflies
Love Me If I Live.....	Miss Bessie Hoople.....
Arabian Song.....	Miss Ella Benner.....
Blanche	Max Vogrich.....
Nativity (Tenor Recitative).....	Miss Julia Fackler.....
Nativity (My Soul Doth Magnify).....	Miss Ruth Wood.....
Thou're Like Unto a Tender Flower.....	Claud Selby.....
	Miss Cecile Stollberg.....
	Robert Bruce Pogram.....

The improvement in the voices was marked and in one or two cases a delight. Watching the development of the voice gives the same pleasure that the unfolding of a flower does. The subtlety of the process is fascinating.

FANNY RICHTER.—Mme. Fanny Richter will give her first recital in Mendelssohn Hall on Wednesday, January 8, at 2:30 p. m. Her second recital will be given Wednesday, January 15, at 8:15 p. m.

The program of her first recital will be as follows:

Variations, Weinen und Klagen.....	Bach-Liszt
Nocturne, C minor, op. 48, No. 1.....	Chopin
Papillons	Schumann
Appassionata Sonata, op. 37.....	Beethoven
Carneval	Grieg
Caprice	Mendelssohn
Legende, St. Franciscus on the Waves.....	Liszt

Among her patrons for these recitals are Miss Bliss, Chas. T. Barney, F. K. Vanderbilt, Chas. Barnes, Mrs. F. L. Burton, Miss E. Lieb, Mrs. Mortimer, Mrs. P. Rockefeller, Mrs. J. J. Knox, Mrs. A. Leuden, Miss L. Tiffany, Mrs. Dr. H. D. Nicholl, Mrs. M. Dudley, Mrs. C. Ranay, Miss M. Simmons, Miss M. Hoey, Chas. Aug. Williams, Mrs. Wezendout, Mrs. H. Brooks, Mrs. D. H. Davis, De Witt Knox, Mrs. J. W. Miller, Mrs. Ph. V. Allis, Mrs. Th. Sutro, Mrs. Ogden Rood, Mrs. G. Chickering, Mrs. A. Schermerhorn, Miss B. Hornblower, Mrs. R. Dow, Miss C. Henderson, Mrs. E. I. De Logget, Miss Trumbull.

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CORSO VENEZIA 65, MILAN, ITALY,
November 28, 1901.

PREMIERE OF "CHOPIN."

AT the Teatro Lirico Internazionale, of Signor Edoardo Sonzogno, assembled last Monday evening, November 25, the largest audience of the season thus far, to greet and welcome the new opera "Chopin," so long expected. The première of this work attracted an audience immense in numbers, anxiously expectant and curious in complexion, yet cool, discriminating in judgment; fully prepared to receive, but not so ready to believe; an audience at once passive, neutral, negative to a certain extent and critical to a degree. As the opera advanced, however, all this changed, and the public grew warm and enthusiastic long before the close.

The opera "Chopin" is in four acts, and composed by Giacomo Orefici, based upon original music of Frederic Chopin; the story or libretto is written in beautiful verse by Angiolo Orvieto.

To be perfectly frank and candid about this new opera of Chopin's music—I must say that I prefer the music as written by Chopin for the piano. While Chopin's music is singable—indeed very singable—extremely melodious and harmonious, it is more pianistic (to my mind) than it is vocal—not a melody with piano music, but a melody in the piano music—so essentially and peculiarly a part of the piano itself that it cannot be separated from that instrument and be distributed among instruments of different character and color, without being injured and losing its natural, its peculiar charm; this I venture to say from the viewpoints of both singer and pianist.

Chopin's delicate fancies, thoughts and sentiments were all expressed by means of the piano—not by sounds of the human, living voice. Schubert, I should say, found expression more natural through the singing voice, and used it as his exponent, as the vehicle for conveying his feelings, warm and sympathetic.

Many times have I thought that I should be glad to find some of Chopin's lovely melodies, with words underlying, that might be used in song, and at last I was delighted to know that there was to be a text, as well as a pretext, for singing "Chopin."

But after hearing the opera twice I return a second time to my first conviction, namely, that Chopin's music has its home in the piano and there breathes its best life.

All his music, so beautiful, sweet, dreamy, meditative; so caressing, insinuating, alluring, suggestive, seductive

passionate; so melancholy, sentimental, romantic, heroic pathetic, poetic and fascinating; exquisite, ravishingly beautiful music of Chopin—call it anything and everything your liking or imagination may picture—but not vocally dramatic, operatic or theatrical!

Nor was Chopin's personality one to lend itself to stage heroism. His character was too modest and retiring—his life too dainty and fastidious. He would shun and shrink from the dazzling, glaring sunlight of publicity and notoriety into the twilight—the shaded lamp and subdued light of privacy and intimate friendship.

Even so his music recoils from the staring, public, promiscuous gaze and treatment over the footlights of the theatre, fleeing to a haven of safety behind the silken folds of my lady fair at the piano, whose dainty, velvety fingers can caress and coax from the ivory keys the marvelous Chopin beauties—this in the natural atmosphere, the perfume of flowers, toned and subdued, softened light and fashionable company; or rather the society of aesthetic, refined, receptive and responsive souls. My instinctive feeling against this sort of thing is strong—bordering on aversion, repugnance—with an undefined idea, or notion perhaps, that it is bad taste; aesthetically wrong and almost a sacrilegious act to thus drag Chopin from where he belongs to where he doesn't.

To make my position, my instinctive feeling against the idea of treating Chopin and his music in this manner more clear, let the reader fancy a drama, entitled, say, "Byron," constructed of Byron's various poems—written on diverse occasions, at different times, upon various subjects and for many purposes—all brought together and used to depict a few incidents or an episode in the poet's life; or take Heine or Shelley, using their poems and lyrics for the same purpose and in like manner; or perhaps better still, imagine Shakespeare as a drama of himself—a play in which every expression, every line and phrase, sentences and whole scenes are taken from his "Hamlet," "Much Ado About Nothing," "Romeo and Juliet," "The Tempest," "Midsummer Night's Dream," "King Lear," and from nearly all the great bard had ever written—including his sonnets—all arranged in order to tell a bit of his life story. Would it not be quite natural, I ask, that you should prefer your beloved poets to be let alone and their works to remain integral? However, it is possible that I am unduly sensitive on the subject and that many others will not agree with me.

The fact that the opera "Chopin" is attracting large audiences to the Teatro Lirico does not prove my position wrong in the least—very naturally a new opera would excite expectation and curiosity; that it is all the most beautiful music imaginable I need not emphasize; but the Italians are not a piano playing nation, and therefore not so familiar with Chopin's music as are, for instance, New Yorkers, accustomed to the Vladimir de Pachmann recitals of these charming tone poems. Many, perhaps most of the auditors, do not realize the feast of rich delicacies set before them—a banquet in four great courses of many delicious dishes, all "desserts," as it were—but they listen to the opera more in the sense of its being, simply, a new work of many beauties and without experiencing sentiments of the nature I have endeavored, though somewhat lamely, to describe. Being, therefore, less familiar with the music of Chopin, it follows that they are not so likely to be over or super sensitive about the subject.

That the music, every note of it, is good and beautiful we know. And that Orefici has done his part of the work well is also true. As a musician of talent, of patience and skill he deserves recognition and much credit. His work showed much experience and considerable technical ability, as well as taste in the choice of material.

The story underlying the music of "Chopin" is told by Orvieto in a simple manner, but beautifully and poetically.

Here is the cast of characters and the interpreters:

Federico Chopin	G. Borgatti (tenor).
Flora	Cesira Ferrani (soprano).
Stella	L. Beltrami (soprano).
Elio	R. Angelini-Fornari (baritone).
Il Frate	E. Brancaleoni (basso).
Grazia	— and other children beloved by Flora—Skaters—Polish country men and women—Fishermen of Ma-jorca, &c.
Conductor	Giovanni Zuccani.

❧

The first act opens in Chopin's native land at Warsaw in the year 1826 at Christmas-tide; it is a night by moonlight—a wintry scene with snow covered trees and skating.

Chopin, brown haired and curly, is seen there clad in a brown velvet frock coat, with cap and close fitting trousers to match, and high topped boots. His sister Stella and his friend Elio are with him. In the background is seen a chorus of men and women disporting themselves in skating, and later in singing. Chopin already appears afflicted with melancholy and ill health—the beginning of consumption showing itself in slight coughing.

The overture consisted of Polish airs (Mazurka rhythm) found in the Grand Fantaisie, op. 13, and was rather short. The first singing in this scene is by Elio, followed by Chopin, on themes from the Fantaisie, op. 13, and the Sonata in B minor, op. 58, after which the melancholy youth sings the melody of the Nocturne, op. 15, No. 1 (E flat), and then enters the Polacca Fantaisie, op. 61—the same key and movement being maintained—and passes on to the Nocturne, op. 55, No. 2, where he is joined by his friend Elio, taking up the Nocturne, op. 15, No. 1, for a short distance, and then passing to and ending in the Fantaisie, op. 13. Here Chopin sings the Mazurka melodies, op. 56, No. 2; op. 7, No. 3; op. 50, No. 1; again op. 56, No. 2, and op. 7, No. 3; and finishing with op. 41, No. 1. The chorus at this point—skating part of the time—singing in vivace tempo Mazurka, op. 56, No. 2, the composer Orefici here ably combining the imitations among the voices; and above this chorus friend Elio sings to Chopin, using the Mazurka air and passing to Mazurka, op. 6, No. 3. The chorus here dances or skates through the Mazurkas, op. 30, Nos. 2 and 3, singing loudly, and yet louder into Mazurkas, op. 56, No. 2, and op. 41, No. 3; thence to Etude, op. 10, No. 7; Mazurka, op. 41, No. 3; Grand Fantaisie, op. 13; Mazurka, op. 56, No. 2; Mazurka, op. 17, No. 1; Nocturne, op. 15, No. 3; Mazurka, op. 56, No. 2—when Chopin is heard singing softly the Nocturne, op. 9, No. 1, and which then is succeeded, instrumentally, by parts from the Barcarolle, op. 60; the Polacca, op. 44; and the Fantaisie, op. 13, preluding Stella's beginning of a duet with her brother Federico, he joining her on Etudes, Nos. 2 and 3 (from the "Method of Methods"), and continuing together in the exquisite Berceuse, op. 57. Stella then goes on alone in the Etude, op. 25, No. 10, but soon Chopin takes up the melody and passes on to the Prelude, op. 28, No. 21, which he sings to the end. Here he is met by the chorus singing joyously the themes and melodies of the Mazurkas, op. 68, No. 3, and op. 56, No. 1; above which the voice of Chopin is heard sadly. The chorus continues on the "Krakowiak," op. 14, joined by Stella and relieved later by Chopin in the Mazurka, op. 33, No. 4. Chopin continues with Nocturne, op. 9, No. 2, and is joined by his sister Stella on reaching Mazurka, op. 68, No. 3, once more; but after a few steps he is left alone to proceed to Mazurka, op. 6, No. 3, accompanied by the chorus, however. This first act is closed by the chorus with a part of Mazurka, op. 41, No. 3.

After the duet in this act there was much applause, with three curtain calls at the end for the tenor Borgatti.

❧

Act II. plays and sings in Paris, or, more truthfully.

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near Paris, at the villa and gardens of Flora. The scene is one of great charm—a glorious night in the springtime of April, 1837, in the gardens or park surrounding the villa: inside a music room is seen through an open window; without all nature is in blossom, beaming and blooming with delight and loveliness. Here we find Chopin and Flora, Flora's little daughter Grazia and a lot of other children, boys and girls, on whom friend Elio keeps his eye and looks out for their entertainment. Sister Stella has remained in Poland.

To give a close, conscientious account of all the music used in this and the following acts, as I did in the previous one, would, no doubt, be very interesting to many Chopin lovers, but there are other readers who may care less and find themselves bored by it. I shall, therefore, touch more lightly upon the music source, and not deem it necessary to call attention to every string of Chopin pearls, or to all the precious gems forming this operatic galaxy of charming, graceful and elegant beauties. The act opens with an instrumental prelude formed of measures taken from the First Piano Concerto, op. 11; Scherzo, op. 3; Etude, op. 10, No. 7; Scherzi, op. 54 and op. 39. Elio tells the children (some ten or twelve boys who do the singing, while the girls but look prettily) a story, a legend, on a theme from the Fantasia, op. 49, which melody the children take up and pursue into the Polacca, op. 44. Here Chopin first sings the melody in Polacca, op. 44, and is then joined by Elio in a spirited duet ending in the Mazurka, op. 33, No. 1. Flora, who should be "George Sand" from all we know of her affair with Chopin, at this stage of the story makes her first appearance and is treated symbolically by the author. Her first words, "Chi sa!" attract Chopin's attention, as if they formed a response to his own thinking. She sang with exquisite grace and charm, and with poetic and musical expression the Nocturne, op. 27, No. 2—a song of hope. The children break in here on Scherzo, op. 54, and the Fantasia, op. 49, and Elio relieves them by singing Etude, op. 10, No. 10, and the Impromptu, op. 29. After this we have in the orchestra the Barcarola, op. 60; portions of Scherzo, op. 54; Prelude, op. 45, and Nocturne, op. 27, No. 1, to which latter melody Flora sings of the loveliness and sweetness of the spring night, which is still evening, and in rapturous praise of the music emanating from the villa. Flora, having gone with little Grazia to the garden gate, returns to find that Chopin, always pensive and moody when alone, has entered the house and seated himself at the piano to express his musings and vent his feelings in a tender, dreamy Nocturne (op. 27, No. 1), which we hear played by Signor Franco da Venezia upon a superb Steinway grand piano.

The effect of this, however, fell flat and was absolutely lost upon the vast audience, as were also other beauties allowed to pass unnoticed—not being recognized.

There is a great love duet in this act between Chopin and Flora, sung in genuine Italian style, and this had to be repeated on loud demand of the audience. In fact there are two duets to speak of. During the first or earlier one a bird, a nightingale, is heard singing in the trees. Chopin here has the words:

"Canto di rosignuol, vivido trillo,
Anima della notte, * * *"

on the op. 51 Impromptu melody, but the bird just heard had been trilling in the Prelude, No. 1 of op. 28, and this Prelude is then taken up by the lovers, who pass through a part of Mazurka, op. 41, No. 2, after which the orchestra rocks through a short distance of the Barcarola, op. 60, and arrives at the Etude, op. 10, No. 3, where Flora and Chopin later continue their singing together through the Etude. Mazurka, op. 41, No. 2, measures are heard in the orchestra, after which the singers resume their love song and pass through parts of the Polacca Fantasia, op. 61; Mazurka, op. 41, No. 2; Nocturne, op. 9, No. 2; again the Polacca Nocturne, op. 37, No. 2; Ballade, op. 52; Valse, op. 42, and Prelude, op. 28, No. 17, in which they refer to

the delicious warbling of the nightingale, the orchestra concluding with Etude, op. 10, No. 3.

These love duets called forth deafening applause at the close of the act, many persons rising in their seats. There were three curtain calls for the happy lovers, Chopin and Flora, and in the fourth call Borgatti and la Ferrani were joined by Conductor Zuccani.



Act III. shows us "una certosa abbandonata" (a forsaken monastery) on the Isle of Majorca, whither Flora has taken Chopin to regain his health; nearby we see the blue water of the expansive lake. A new character is seen in this act—the Frate, brother or friar. In this act a tremendous storm, a black tempest, comes over the lake. The orchestra opens with a prelude, playing the Polacca, op. 22. Voices in the distance are heard singing "Maiorca isola bella," to the music in Ballade, op. 38. The Frate is seen near the certosa digging in the garden, and singing to the melodies in Polacca, op. 22, and the Ballade, op. 38, when Chopin appears upon the scene, sickly looking and weak, indulging in much "Camille-like" coughing. He sings of being "so tired" and he looks it; his under-chin reddish brown hirsute growth and his green-colored jacket add to his paleness of face. He looks troubled and anxious. He sings a great aria here:

"Io sono oppresso da un angoscia muta,"

being the Ballade, op. 23, followed by Polacca, op. 22, and the Nocturne, op. 15, No. 2—which, however, was received coldly, or rather not at all, as it passed by unknown. The Frate then takes the Ballade melody, op. 38, as his theme, during which Chopin has hallucinations and "sees things." He works himself up into a great state over "those frati" and other things he imagines before him, but is again calmed into singing the Prelude, op. 28, No. 15, and is joined by the Frate through the Ballade, op. 47, when they alternate in the singing of Ballade, op. 38. Chopin then proceeds alone—assisted from time to time by the Frate—singing parts of the Ballades, op. 47 and op. 38; Polacca, op. 26, No. 2; Nocturne, op. 27, No. 1; Prelude, op. 28, No. 24, and again Ballade, op. 38, until he has wrought himself into such a state of agitation, excitement and terror that he falls to the floor, exhausted and helpless; he then has a fit of coughing—leaving him too weak to rise for quite a while. The Frate tries to assist him with the Sonata, op. 4, and appeals to the first movement of Sonata, op. 35, then to the finale of the same sonata for help—but without getting Chopin to his feet. Meanwhile the terrific storm is raging and the orchestral Etude, op. 25, No. 4, has given Chopin enough strength to utter "alas!" (ahimè!) The orchestra continues, playing this time the Allegro Agitato movement of Sonata, op. 35, and the Frate succeeds in urging Chopin to his feet. Shortly after, poor Flora enters sobbing; gazing at each other, they sing in unison—she: "Fritz—ahimè Fritz!" and he: "Flora! o Flora!" upon a theme from Nocturne, op. 62, No. 1, and Chopin, continuing, sings: "But thou weepest? * * Why? * * * She answers not. But the chorus of Majorca fishermen and women in their picturesque dress of the isle enter slowly, singing very softly and lento assai, the Prelude, op. 28, No. 6, and bearing the dead body of dear little Grazia, the beloved daughter of Flora, who has fallen a victim to the frightful tempest. Beginning with a grand duet between Flora and Chopin, who are joined later by Elio and the Frate, we have a great ensemble number with the chorus, which is the climax and the finale of this act. With the dead child before them, and the orchestra having played in a slow and very sustained manner parts of the Prelude, op. 28, No. 2, and the Nocturne, op. 62, No. 2, Flora begins Nocturne, op. 48, No. 1,

"Grazia, mia dolce bimba adorata!
Sei morta, fiore della mia vita."

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a melodic phrase of four measures, Chopin then singing the next phrase:

"Luce dell' anima, sei dileguita!
L'ombra ci arrolge, cupa, infinita."

After which they continue together this beautiful and touching lament, which soon swells to a quartet and chorus of grand proportions—a finale of stirring, thrilling effect and then dying away in a *sotto voce*, "Ave, Ave o Grazia," of the chorus on four measures of the op. 51 Impromptu, and an orchestral Adagio movement from the Mazurka, op. 24, No. 4.

Much applause after the curtain fall for the principal singers, bringing out Ferrani and Borgatti twice and the tenor alone a third time.



The fourth act consists entirely of Chopin's death scene in his own apartments at Paris. He is seen there in his bedchamber seated in a great arm chair, attended by his brotherly friend Elio; his sister Stella arriving later, in whose arms he breathes his last. Grief stricken Flora is not with him in these last moments; but he has been dreaming of her—and also of his native Poland.

Prelude, op. 28, No. 4, in E minor, Adagio and Elegiac, forms the orchestral opening of this scene, foreboding, almost announcing, the death of Chopin, who raises his voice in accents tragic, if no longer passionate, to sing the Prelude, op. 28, No. 20, with thoughts of his dear Polonia, his birth land, and of his first love; remembering, too, the more recent events; he wanders in this singing through parts of Etude, op. 25, No. 7; Nocturne, op. 32, No. 1; Fantasia, op. 13; Nocturne, op. 15, No. 1; Etude, op. 25, No. 6; Nocturne, op. 37, No. 1, and returning again to Prelude, op. 28, No. 20, when Elio addresses him with music from the Ballade, op. 52, to which Chopin responds, "No, no!" taking up the Agitato Allegro of Study No. 1 in the "Method of Methods," which is continued by Elio, and again followed by Chopin until Elio introduces Nocturne, op. 9, No. 1, and a duet is formed between them; this they continue until Stella arrives, when Elio withdraws and Stella sings Fantasia, op. 13. Chopin, again making an effort to rise from his chair, falls back with the words "Stella"—"Sorella?" in Polacca, op. 26, No. 1, and sings until she replies once more with the Fantasia, and in which they embrace in duet form until they reach the Polacca, op. 44, where the orchestra ventures alone with the chromatic run for the basses and then falls into the op. 36, Impromptu, for Chopin. The dying singer takes up this Impromptu, but soon leaves it for the Nocturne, op. 55, No. 1, in which his sister joins him just a bit; alone he passes on to the Nocturne, op. 62, No. 1, but again returns to Nocturne, op. 55, No. 1, singing which Chopin expires in the arms of his sister. This scene is touching, and many in the audience were affected by it. After a descending chromatic interlude in triplet groupings from Nocturne, op. 9, No. 3, the orchestra brings Stella, Elio and an out of sight chorus far away to sing the Prelude, op. 28, No. 9, with which the opera ends.

All through this scene the tenor Borgatti was great; his mezza voce Nocturne singing was most beautiful, expressive and musical. But Chopin was not allowed to breathe and sing his last in peace, being interrupted by thoughtless, senseless, indecent applause and cries of "Bravo!" and "Bis, bis!"

Just imagine "bravo" and "bis" cries during such a scene! At the close of the opera there was an ovation to the principal interpreters, with numerous calls for the conductor, the composer and also for the choralmaster.



Should Chopin's music, through this opera, become popular, commonplace street property, I should feel grieved and sorry indeed. To have Chopin's gems and precious jewels treated with the favor bestowed upon big-dropped, dangling earrings, and every-finger, all-hand-

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covering rings so much affected in Italy, would make me mourn.

The ordinary taste in this country is operatic, melodic in expression—sometimes, alas! coarse and vulgar—but generally speaking the Italians are tuneful if not always musical. They can remember and imitate melodies and "tunes" with remarkable facility; and Chopin, you know, is beautifully melodious!

DELMA-HEIDE.

VON KLENNER PUPILS' MUSICALE.

MME. EVANS VON KLENNER introduced ten of her pupils—including beginners and professional artists—at a musicale which she gave in her handsome studio, 230 West Fifty-second street, last Friday evening. Everything attempted by this distinguished vocal teacher is logical, tasteful and as orderly as the most exacting could wish. For one thing she is to be congratulated, by giving as few public concerts as possible, preferring instead of a public function a series of studio musicales, where her work may be studied at close range. No reasonable person would want a better illustration of method, style and musical knowledge than that given in the program presented by the ten young girls and matrons. The list of vocal numbers included:

Quartet	
The Two Roses.....	Werner
Nearest and Dearest.....	Caracciolo
	Viardot Quartet.
Songs for contralto—	
The Quest.....	E. Smith
I Love and the World Is Mine.....	Clayton-Johns
	Miss Edna M. Banker.
Songs for soprano—	
1 Plucked a Quill from Cupid's Wing.....	H. K. Hadley
Pens.....	Tosti
	Miss Isabelle Woodruff.
Songs for soprano—	
Message of the Rose.....	Helen Hood
Maiden, Arise.....	Abt
	Miss Maude Carnahan.
Songs for soprano—	
Minor Chord.....	Mager
Die Sonne Scheint Nicht Mihr.....	Brahms
	Miss Isabelle Walbridge.
Songs for soprano—	
Song of Sleep.....	Lord Somerset
Sunrise.....	Wekerlin
	Miss Nellie Wheelock.
Duet, Gondolier Song.....	Graben-Hoffmann
	Miss Marie Griffen and Miss Banker.
Songs for soprano—	
Maiden's Wish.....	Chopin
Dein.....	Carl Beines
	Mrs. Pauli-Schrader.
Songs for soprano—	
Ea blinkt der Thau.....	Rubinstein
Rose Aria, from Marriage of Figaro.....	Mozart
	Mrs. Katherine S. Bonn.
Songs for contralto—	
Allah.....	Chadwick
My Heart Is Weary, from Nadeschda.....	A. Goring Thomas
	Miss Kathleen Howard.
Song for soprano—	
Chanson Provencal.....	Dell' Acqua
	Mrs. Katherine Noack-Fique.
Quartet, Swedish Wedding.....	Södermann
	Viardot Quartet.
Composed as follows: First soprano, Miss Wheelock; second soprano, Miss Carnahan; first alto, Miss Walbridge; second alto, Miss Howard.	
Taking the singers in the order in which they appeared,	

we must begin with Miss Banker, of Rochester. After only a term of thirty lessons she showed both in her songs and in the duet with Miss Griffen, another beginner, the results of the Von Klenner training. Miss Banker is sympathetic, and with further development she is going to grow into a fine contralto. Miss Griffen's voice is soprano, sweet and naturally flexible. She, too, promises to be an honor to her teacher in a few years. Miss Woodruff, another young soprano, further along than either Miss Banker or Miss Griffen, sings with much taste, and the quality of her voice is pleasing. Miss Carnahan, of Jamestown, is a dainty little girl with a high soprano voice, which with further training will become more flexible. She sings intelligently already, and in the quartets did splendidly. Miss Walbridge, of Buffalo, possesses an even, smooth contralto voice, and she sings with much feeling and taste.

Miss Wheelock is a Western girl. Her home is in Indiana. If she continues her studies faithfully, the world will hear from her, for she has one of those naturally rich soprano voices with a big range, the kind of voice that can be trained to sing all styles of music equally well. Moreover, Miss Wheelock has temperament and a good stage presence. Mrs. Schrader, although somewhat nervous, sang especially well the Chopin song. Her voice is very sympathetic and her singing marked for its sincerity. Mrs. Bonn, of Waterbury, is one of Madame von Klenner's professional pupils, of whom she may well be proud. Mrs. Bonn's singing of the Rose aria from "The Marriage of Figaro" would have put to shame the efforts of some prima donna of world wide fame. Her execution was flawless and the sweetness and purity of her voice a delight to hear. By her singing Mrs. Bonn scored a triumph for herself and her teacher. After Mrs. Bonn, the audience heard the contralto prima donna of the evening in Miss Kathleen Howard, of Buffalo. It is only a few times in a lifetime that one hears such a voice. Contraltos are rare and Miss Howard possesses one of the rarest of contraltos, remarkable for the deep, noble, organ-like tones and also for compass and lovely quality. She sang with intelligence and depth rather unusual in a girl of eighteen. If in a few years Miss Howard does not become known as one of the leading contraltos of the country then are prophecy and the labor of an accomplished teacher vain things.

Mrs. Fiqué, who sang the closing solo, is another of Madame von Klenner's professional pupils who is rapidly mounting the ladder of fame. Mrs. Fiqué's beautiful soprano is remarkable for a rich medium register, and being an artist with abundant temperament it is a pleasure always to hear her sing. Her coloratura is uncommonly fine. Then, too, Mrs. Fiqué is blessed with good looks, which, together with her voice, account for her success in the operettas conducted by her husband, Carl Fiqué.

The concerted numbers sang by the Viardot Quartet added much to the varied character of the program. The voices of the four young women blended well, and in their attack, phrasing and conception proved again the thorough schooling at the Von Klenner studio. Madame von Klenner's musicianship was shown also in the piano accompaniments which she played for all of the singers who appeared. As is her custom, Madame von Klenner made a brief address before the musicale, in which she told the

audience that it was not a concert they were invited to hear, but a studio musicale in which the work of pupils in the various stages of advancement would be unfolded. Similar musicales are to follow in January and February and in March will come the Lenten recital. Madame von Klenner received her pupils and guests in a gown of rich ruby satin, draped with Spanish lace. Her mother, Mrs. Evans, who assisted at the reception, wore pearl gray satin, trimmed with point lace. Among the guests at the musicale were William G. Stewart, director of the American School of Opera, and Mrs. Sydney Rosenfeld, prominent in philanthropic and women's club circles.

Madame von Klenner's new studio is attracting many new pupils. The location is decidedly one of the best in New York for a school of music. Resident pupils will find everything provided for their material comfort as well as artistic advancement.

CONSERVATORY RECITAL.—The "daily class" of the Conservatory of Music, 2105 Seventh avenue, gave a recital last Friday evening. The program which follows will serve to indicate the class of work done by the pupils:

Fantaisie (two pianos).....	Gurlitt
Bessie Coogan and Julia Coogan.	
Patriotic Song.....	Grieg
Country Dance.....	Jensen
	Ella Mylius.
Bolero.....	Lack
Tarantelle.....	Schnecker
	Christine Kindelan.
Marion Kohn.....	
Valse Caprice.....	Debat-Ponsan
Joyful.....	Rohde
Adelaide Diack.....	
Saltarelle.....	Clark
	Grace Estwick.
Kamennoi Ostrow.....	Rubinstein
Concert Etude.....	MacDowell
To Spring.....	Low
Harlequin and Columbine.....	Kleinmichel
	Grace Foster.
Hexentanz.....	MacDowell
Katherine Roan.....	
Mazurka.....	Meyer-Helmund
	May Tweedy.
Pierrot.....	Chaminade
	Adele Grenet.
Pas des Cymbales (two pianos).....	Chaminade
Katherine Roan and Frances Basley.	

NEW YORK COLLEGE OF MUSIC.—An interesting concert was given last Tuesday night in the music hall of the New York College of Music.

The program comprised a Sonata for violin and piano by Schenck, which was played by David Mannes and the composer; songs by Franz, Foote, Hawley and Wagner, which were sung by Miss Florence Mulford; short violin pieces by Godard, Schubert and Wieniawski, which were performed by David Mannes.

Mr. Schenck's Sonata, which on this occasion was played for the first time, is a composition of merit, being original, well constructed and interesting throughout. It was well played.

Miss Mulford's singing was enjoyed. She possesses a strong and musical voice, which has been judiciously trained. Her accompaniments were discreetly played by Miss Leonora Dally.

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"THE AMERICAN DANGER" IN VOCAL ART.

THE following criticisms from Dorpat, Russia, will interest every musical American:

FIRST ARTICLE.

It was a very musical though skeptical and prejudiced audience that gathered to hear the composer Pirani and the, to us, unknown New York prima donna, Frau Alma Webster Powell.

"What can this new America—the land of the dollar and materialism—show to us artistic Europeans? Possibly a cleverly conceived Barnum's White Elephant!" This prejudice, however, melted away like snow before the sun, and unconsciously a new impression swept over us. America is the land of rapid progress in every line, and soon, perhaps, may come the time when likewise in the field of art, which Europe considers her own monopoly, it will be an all-surpassing rival.

It is not every one's forte to sing the songs of Pirani. And to execute with facility and ease parts that have apparently insurmountable difficulties demands an artist, and such a one as is Mrs. Powell.

An artist of song, with such voice material and such an extraordinary schooling as is rarely heard, Madame Powell is positively not to be equaled, and as to a superior, it is absolutely out of the question.

The artist possesses a soprano voice with a compass of not less than three octaves, which, in spite of its wide range and large volume, remains most smooth and equal throughout its entire range.

The very first number, Delibes' "Glöckchen" aria, from "Lakme," made a tremendous impression upon the listeners—and how could it have been otherwise? They were real bells and pure silver bells of most beautiful tone that we listened to. It seemed hardly a human voice.

In the second aria, "Queen of the Night," from the "Magic Flute," Mrs. Powell showed her ability to sing with breadth and deep felt sentiment.

This aria is usually transposed, for singers who can sing the high F of the original key with ease and beautiful tone are great rarities, as rare, indeed, as black diamonds. But even this wasn't enough, for in a composition of Pirani's she reached the high G above high C.

When we add to this phenomenal ability her brilliant appearance and charming manner, then, indeed, must Mrs. Powell be reckoned as the flaming sun among the "stars" of the stage.

It is, indeed, with great pleasure that we learn the artist has been persuaded to appear in a second concert Friday evening.—Nordlivländische Zeitung, November 27, 1901.

SECOND ARTICLE.

The second Pirani concert was a real triumph for Mrs. Alma Webster Powell. A large audience had assembled to hear and admire this unique artist, who stands alone in her virtuosity.

We can only repeat the words of our first criticism, that an artist with such a phenomenally trained, voluminous voice has never before been heard in our midst.

The bell-like intonation, the ease of tone production, which in range goes away beyond the ordinary limit of the human voice, the astounding virtuosity—these are the dazzling accomplishments which will make the memory of this artist remain, never to be forgotten.

The most difficult arabesque of the art of song, trills, runs, turns, salti, staccato passages, all were delivered with a perfect delicacy and grace.

Besides this, the extreme and exceptional height has a brilliancy of quality that fairly dazzles one, while the voice in the lower range preserves its mellowness and purity.

It would seem to us that the compositions of Pirani had been written exclusively for Mrs. Powell, for it is hardly to be supposed that another singer could accomplish such difficulties as these compositions present.

As an opera singer, Mrs. Powell should be capable of the greatest things, for her beautiful stage appearance and wonderful power of mimicry, as shown in the play of expression over the features, are remarkable in themselves.

Added to all this is a most simple and fascinating style, which the "Kinderlieder" displayed, as well as the most novel and original

"Tauseuderlei," and an interpretation like the variations on the "scala diatonica in mi," simply wafted us away to fairyland, as if enchanted.—Nordlivländische Zeitung, Friday, November 10 (23), Dorpat, Russia.

It is refreshing to know how a people as musical as the Russians have been compelled to acknowledge that an American, receiving her training solely in New York, from Mme. Anna Lankow, has in schooling and finish exceeded their greatest expectations.

If Mrs. Powell has conquered the Russians against their self-acknowledged prejudice of American art and artists—if also it is true that the American voices are in themselves the most gifted natural organs, to verify which statement we need only to observe the wide spreading réclame of all European voice trainers, and their great effort to secure American pupils—if this is true, then why does not the American nation appreciate this fact and create opportunities for the hearing of their native talent?

What is all this training for—why all this struggle for perfection on the part of these young and gifted voices, if they must go into foreign fields, push their way through every difficulty, jealousy, hatred, prejudice, poverty, foreign customs, foreign languages—all this in order to make our own people willing to hear their own native talent, that some other nation has sanctioned and acknowledged worthy of our approval?

We listen in rapt awe to the broken down, worn out and half incapacitated singers of other countries, because of their past reputation. Were a young artist of no reputation to sing the same roles twice as well no one would listen, for Europe has not told us she is worth our hearing. And why? Are we such fools that we do not know art when we hear it? Can't we distinguish for ourselves what is good and what is bad?

Then why can all of these foreign artists, often with little reputation at home, make fortunes from their American hearers?

If we do love art for art's sake, and can distinguish the artist, why should we be reluctant to hear those of our own voices that, when sanctioned by foreign approval, we trust in great numbers to honor?

For this we have a splendid illustration in Sibyl Sanderson, who, as we all know, is a California girl, and Yvonne de Treville, acknowledged by all art critics to be a young artist of great ability, who, unable to secure an engagement worthy of her ability in her own home, America, without foreign prestige, has been forced to seek acknowledgment abroad, where she now is.

In the past year a number of American artists, and American trained besides, have secured very good foreign engagements, first of whom must be mentioned Mrs. Alma Webster Powell, traveling on a world tour now in Russia, who, because of her beautiful voice and training, was engaged in the greatest city of Germany, Berlin, at the Royal Opera House, from which she was forced to resign on account of the jealousy of the other singers. Miss Geraldine Farrar, the accounts of whose struggle for acknowledgment among the old and envious prima donnas of the same opera house are appearing just now so frequently in the dailies; Miss Martha Hofacker, also a pupil from the Lankow studio, now so successful in leading juvenile parts at the Strassburg Opera; Miss Park-

inson, a Kansas City girl, unable to find a suitable hearing here, now singing with creditable success in France, and Miss Abbott, a wholly American trained artist, who has just made great success in Paris. And was Miss Abbott's success easily bought? What could be more ingenuous or contemptible than Alvarez's refusal "to sing with a débutante"?—and yet this foreign artist is engaged by Americans to sing in America at a tremendous salary.

What does all this mean? How is this going to end? Can there be no outlook for conscientious struggling voice trainers, who, by patience and superior skill, are able to train these same American voices so that Europe's fastidious audiences accord them unanimous praise?

What incentive is there for such struggling if an acknowledgment must be bought so dearly—and, in fact, can only be attained by those fortunate enough to have financial support back of them?

Why has Russia accorded Mrs. Powell such honors? Everywhere they mark with astonishment her wonderful technic and schooling. And yet this schooling was acquired right here in New York by years of patient study in the studio of Mme. Anna Lankow.

In this self-same studio to-day there are twenty artistically gifted young American voices, which in the course of two or three years will be fitted for first-class operatic work—many of them already known to New York audiences.

Let us see what else this one studio contains. In the list of advanced pupils, sopranos, we have among others—Dramatic: Miss Pauline French, Miss Mary Norris Berry, the well-known St. Louis artist; Miss Anah Doob, Mrs. May Harding, Miss Emily Houghton. Mezzos: Miss Edna Stern, favorably known in New York State; Mrs. James D. Livingston, Miss Bertha Shalek. Coloratura: Mrs. Beatrice Flint, Miss Jane Shalek, Miss Ellen Cornell and Miss Beatrice Goldie. Altos: Miss Freda Bueching and Anna Granda, two really phenomenal voices.

For light opera: Miss Marie Ahlers and Miss Violet Wilson. Among the male voices: Andreas Schneider, the favorite baritone; S. P. Veron, basso, now with the Rose Shay Opera company, who receives the most favorable criticisms wherever he appears; Eladio Chaia, basso cantante, who begins his career next season in Italy, and Sylvester T. Ritter, a phenomenally rich and deep basso. These young singers represent all classes of voices, fitted for the most dramatic Wagnerian roles down, through all the varying requirements, to light opera. Besides, many of these singers are trained in dramatic action at the American School of Opera. Those for grand opera are with Theodor Habelmann; those preparing for light opera are under the guidance of William G. Stewart and Mr. Hegemann. This is the report of but one studio! How much glorious talent must there be accumulated in the other renowned studios of New York, such as those of Mme. Evans von Klenner, Oscar Sänger, Madame Courtney, Francis Fischer Powers and many more, equally well known! What is to become of these voices? What chance is there in America for a well trained voice outside of the Metropolitan Opera—where they frankly refuse to engage anyone without foreign reputation. Ah, indeed—there is vaudeville or light opera or burlesque—but

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excepting the Bostonians, what advantage is a well trained voice in this field? Given a pretty face, slim figure and pleasing manner—an untrained voice will do quite as well.

When are we Americans ever to awaken to the fact of our own ability?

If Europe sees such marvelous ability in our native young artists, why can't our country rise to the opportunity, rally to the support of the efforts already made to have opera in English in all our large cities, and give the native talent a chance at home. Let us hope that this awakening is near at hand.

XV.

Katharine Fisk Sings with Nordica.

MRS. KATHARINE FISK, the distinguished contralto, after a brilliant appearance in St. Louis, December 9, with Madame Nordica in song recital, filled an engagement at Colorado Springs, December 13. Mrs. Fisk was accorded the ovation which meets her wherever she sings, as will be seen by the appended press notices:

It is not necessary to say very much for Mrs. Fisk. She is known throughout America and abroad as an artist of the very first rank. There are few concert singers to be compared with her. Her register is remarkable, her intelligence is unfailing as is the variety and sureness of her interpretation. She is at times boldly dramatic and again subtly gentle and has, fortunately, a voice sufficient to the demands of a program whose range is from Brahms to Nevin and the most exquisite of present day ballad composers.

The program last night was admirably selected with a view toward variety. Goldmark's "Ode" was magnificently sung, and roused the audience to enthusiasm.—Colorado Springs Evening Telegram, December 14, 1901.

Mrs. Katharine Fisk last evening gave one of the most enjoyable song recitals ever heard in Perkins Hall. Her voice is a splendid contralto, her training is excellent and her choice of songs very happy. Her voice, which for strength and depth of tone is remarkable, extends into the soprano register as well. Her presence, which is that of a woman as beautiful as her voice, lent an additional charm to her singing.

One of the most enjoyable numbers of the evening was a group of five biblical songs by Dvorak, the first public production of which was given by Mrs. Fisk at the London Philharmonic Society, under the personal direction of the composer.—Colorado Springs Gazette, December 14, 1901.

Mme. De Vere-Sapiro's Australian Triumphs.

THE critics of the Antipodes continue to laud the singing of Madame De Vere-Sapiro in opera. The following were received recently:

The season of Italian opera at Her Majesty's got an immense "lift" by the appearance of Madame De Vere-Sapiro in the name part of *Aida* on Monday night. Both in vocal and dramatic sense the new *Aida* delighted the big house. Good judges who have seen lately Madame Melba at Covent Garden declare that it is almost impossible to distinguish between her beauty of voice and polished refinement of vocal skill and such a flawless performance as Madame De Vere-Sapiro gave us on Monday night. One enthusiast said: "I could fancy I was hearing Melba all the time."—Sydney Sportman, August 14, 1901.

The feature in the repetition of "*Aida*" was the first appearance of Madame De Vere-Sapiro in the name part. Besides looking admirably the character of the handsome Ethiopian, Madame De Vere-Sapiro sang the part beautifully. Her great success was in the rendering of "*Ciel assurri*," which realized all the plaintive charm of the wild melody.—Sydney Morning Herald, August 13, 1901.

Madame De Vere-Sapiro, warmly greeted on making her appearance as Gilda, looked younger and even more attractive (this is a spontaneous, not a stereotyped expression of admiration) than she did in 1893. She charmed us all by her beautiful and exquisitely artistic singing, and at the same time won her way into the favor of the critical by her display of easy grace as an actress.—Sydney Punch, August 15, 1901.

The announcement that Madame De Vere-Sapiro was to take the role of Santuzza in "*Cavalleria*" created a keen personal interest in the revival. We were all prepared to hear Santuzza's music finely sung, and most of us were predisposed to an adequate display of intelligent and well studied acting. The surprise was in the perfectly graded emotional feeling, the alternate play of affection, aversion, fervent hope, passionate pleading and consuming, revengeful desire, which characterized the singing and the acting of the "trusting woman basely scorned," from the balmy Easter morn to the final scene.

Without once letting her feet wander into the forbidden paths of exaggeration, Madame De Vere-Sapiro gave us a Santuzza in which there were no weak spots and not a touch of insincere slovenliness or false color.—Sydney Punch, August 29, 1901.

HUGO KAUN.

ON October 8 Hugo Kaun, a German composer who has been artistically active for several years in Milwaukee, gave a concert devoted to his own works, the execution of which he entrusted to the baritone Van Eweyk and the pianist Bos from Berlin, and the Leipzig String Quartet of Hamann, Hering, Heintzsch and Robert Hansen. The performance comprised the String Quartet, op. 41; the Piano Quartet, op. 39, and the lieder 'Das Mondlicht flutet,' 'Königin der Nacht,' 'Rother Mohn,' 'Wetterleuchten,' 'Schneidermär,' 'Der Sieger' and 'Daheim,' and all the pieces gave brilliant evidence of the unusual talent in composition of their creator and his astonishing mastery of all musical means of expression; in one word, they displayed Hugo Kaun as a real master in this field of composition, who in point of invention stands thoroughly on his own feet, and in all the artistic working out of his thoughts never lets us miss the internal warmth of a deep and truly sensitive disposition. A serious, dreamy mood, which is not quite hidden in the Scherzo of the Quartet and in the jesting 'Schneidermär' (which was redemandied), gives to the works before us a special coloring, and completes the profile of this eminent tone poet.

The string quartet of only three movements begins with a four voiced fugue that exhibits the composer as a contrapuntist of the first magnitude in its bold yet always legal development, and in spite of all its learning leaves not a trace of the school dust so often united with such works, but contributes rich nourishment to the soul of the hearer. Equally valuable in its noble fancy and its glowing temperamental contents, but still more effective, is the third movement. The main part of the scherzo flows on with airy lightness, compared with which the middle episode is somewhat inferior in invention and clearness. The four movements of the piano quintet are on the same level of value, not only in the facture and tone blending, but also in inventive power and poetic contents. The first movement, impregnated with deep yet modest feeling, denoting inward happiness, puts a most effective contrast in the finale, with fresh, impetuous joy of life. Of very peculiar, even fabulous charm is the intermezzo in the second place, and a warm outbreak of feeling from the beginning to the end forms the third movement. As a lieder composer Kaun has caught with full congeniality the mood of the poetry, and as regards the declamatory handling of the text and the refinement with which he, without depriving the vocal part of its independence, uses the piano accompaniment to enhance the effect of the whole, he has created cabinet pieces which bear comparison with recognized flowers of German musical lyrics, and, like the chamber pieces just mentioned, adorn any good concert program. Hugo Kaun is once more a melancholy example that composers who have something special and original to say and can utter it in artistic form are able only slowly to attain general recognition, and that they have often to cut for themselves a path thereto by brave pecuniary sacrifices (printing, public performances at their own risk, &c.). May the exertions which Hugo Kaun has also made be not in vain; he is thoroughly deserving of the attention of all givers of concerts who can diffuse the knowledge of a new, highly important composer.—Leipsic Musical Wochenblatt.

In Arthur von Eweyk's liederabend in Bechstein Hall, the compositions of Hugo Kaun claim especial interest, because they belong to the rare appearances in the concert hall. But this will in the future be changed if one may judge from the success which some of those heard yesterday gained. The striking 'Der Sieger' was redemandied and given da capo; next to it were especially pleasing 'Das Mondlicht flutet,' 'Rother Mohn' and the humorous 'Schneidermär.' All the six lieder of Kaun were artistically valuable, but as this does not always con-

duce to success, let us bring forward with praise their grateful songfulness."—O. T., Berlin Börsen Courier.

On Thursday Hugo Kaun, of Milwaukee, produced some of his own works at the Beethoven Hall. The concertgiver is remembered from last year, when he presented some of his chamber and vocal music at the Bechstein Hall as an excellent artist struggling toward higher aims. The two new symphonic orchestral pieces, 'Minnehaha's Death' and 'Hiawatha,' form the beginning of a cycle of instrumental music entitled 'The Primeval Forest,' which the composer intends to write. Their most prominent quality is the way in which Kaun handles the orchestra. Here we have to do with a conductor who thoroughly knows the instruments and the art of handling them, and how to blend his colors. This full, sane 'Klang' is a skilfully made robe, which not only gleams in real beauty but often is woven in a thoroughly characteristic manner. That traces of Wagner can be found is not to be reckoned a defect, for our generation must naturally incline toward him. The themes are clearly divided, and so powerful, melodically or rhythmically, that more extensive movements can be built up with them, and this has been successfully done by the composer, who is full of fancy and thoroughly at home in the technic of counterpoint and movement building. The symphonic character at the same time is happily preserved, so that the thematic work extends chiefly to the main themes and a number of other motives are not forced too far into the foreground.

Herr Kaun in conducting the Philharmonic Orchestra displayed the sureness which only the practice of years can give. Among the songs sung by Fräulein Polly Victoria Blumenbach are many beautiful thoughts which did not fail in their effect on the public. Two of them were redemandied and Herr Kaun was repeatedly distinguished by recalls."—Franz von Hennig, Berlin Reichsbote.

Next day, a composer living in Milwaukee, who has, however, enjoyed German training, Hugo Kaun, produced some orchestral pieces and a series of lieder with piano accompaniment. An overture to the opera 'The Painter of Antwerp,' two pieces from a symphonic poem, 'The Primeval Forest,' and a Festival March showed decided talent. The melodic invention and the resulting development of a broadly designed structure, and, above all, the handling of the orchestra, made us recognize an admirable, cultured musician, who directs at the same time with sureness and repose."—E. G. Taubert, Berlin Post.

The name of Hugo Kaun has been often mentioned by me in these columns, and as readers will remember always with the fullest acknowledgment of the unusual achievements of its owner. Yesterday Herr Kaun showed himself on a new side, as the creator of great instrumental tone poems, of which the overture to the opera 'The Painter of Antwerp,' two symphonic pieces from 'The Primeval Forest,' 'Minnehaha's Death' and 'Hiawatha,' after Longfellow, and a Festival March, in which the 'Star Spangled Banner' is used, appeared in the program. At the very first glance Kaun impresses us by his masterly instrumentation, in which he rivals the most important of the moderns. This orchestration is as characteristic as it is of striking beauty. But what distinguishes this composer honorably from many moderns is that behind the beautiful body of sound there stands the firm framework of precious musical thoughts, and not, as often, any attempt to disguise poverty of thought by deceptive ornamentation. I call the thoughts precious because they are sharply defined and expressive, and, although complying with the musical dialect of the present, still find their origin in the soul of an independent creative artist. Add to this the art of thematic work, which is far above the average. In the presence of such a union of unusual artistic qualities we are, as soon as we are acquainted with the peculiarities of Kaun's orchestral music, drawn into its



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magic circle. The two pieces from 'The Primeval Forest' especially charmed me. The 'Festival March' is an 'occasional' composition, and as such is musically not on the same level. It compensates for this by its brilliant external effectiveness, and must be doubly great in the case of an American public, for which it was originally written. Between the instrumental number Frl. Polly Victoria Blumenbach sang nine lieder, by Kaun, among which the 'Posthorn,' 'Rother Mohn,' 'Bitteres Gedanken' and 'Daheim' gave great satisfaction and rendered a repetition unavoidable. In regard to the value of these lieder I must refer to the notice of Van Ewey's *liederabend*. Herr Kaun conducted the Philharmonic Orchestra and received lively applause."—O. T., Börsen Courier.

The Women's String Orchestra.

THE opening of the sixth season of the Women's String Orchestra Society of New York was signalized by a brilliant concert in Mendelssohn Hall last Wednesday evening. A large and fashionable audience, nearly every one of whom was in evening dress, listened attentively to the judiciously arranged program which Conductor Carl V. Lachmund had prepared. The society was assisted by Miss Florence Muriel Austin, violinist, and Herbert Witherspoon, basso. The following program was presented:

Liebesnovelle	Krug
Tristes Amours (aria from Galathée).....	Victor Massé
Elegie	Tschaikowsky
Volkslied	Komzak
Adagio (from Fourth Concerto).....	Vieuxtemps
Second Mazurka.....	Musin
Miss Austin.	
Group of Songs—	
Ich trage meine Minne.....	Richard Strauss
L'heure exquise.....	R. Hahn
Had a Horse (Hungarian melody).....	Arranged by F. Korbay
Mr. Witherspoon.	
Petite Valse.....	César Cui
Serenade, op. 53.....	Kienzl
Bourrée	Bach

The most important number was that with which the concert was opened, "Liebesnovelle," arranged for string orchestra and harp. This work is divided into four parts, the first movement being the allegretto, the second allegretto con molto, the third andante molto and the fourth andante allegro molto. The orchestra gave an intelligent reading of this composition and brought out its beauties effectively. The "Elegie," by Tschaikowsky, and the Volkslied, by Komzak, were daintily played, the phrasing and tone coloring being admirable. Miss Austin gave a spirited performance of the adagio movement from the Fourth Concerto of Vieuxtemps. She was accompanied by the orchestra and harp. Her second number was the brilliant mazurka of Ovide Musin, which she played with fascinating abandon and commendable accuracy. Mr. Witherspoon was heard to good advantage in the song by Victor Massé and the group of songs by Richard Strauss, Hahn and Korbay. His rich, resonant voice, admirably controlled, filled the hall and delighted the audience. The three numbers—Petite Valse, by César Cui; Serenade, by Kienzl, and Bourrée, by Bach—proved a brilliant close to a most interesting concert.

Under the direction of Mr. Lachmund, the Women's String Orchestra has reached a high point of excellence. This organization plays with precision, smoothness and spirit, its work being illumined by a musical intelligence. Mr. Lachmund deserves much praise for having trained to this high point of efficiency the talented young women who constitute the society.

THE TWIN CITIES.

MINNEAPOLIS, December 14, 1901.

A WEALTH of good music has been furnished the past week by Nordica, Zeisler and the choral societies here. Large audiences have greeted all of the performances. Josef Hofmann will give two recitals here, one in St. Paul, January 13, and the other in Minneapolis January 14. Harold Bauer will assist at the second Apollo Club concert, therefore we shall have some masterly pianists, all told.

Monday evening, December 2, Madame Nordica gave a delightful song recital in the Lyceum Theatre, and was ably assisted by Mrs. E. Romayne Simmons at the piano. The prima donna appeared at her best, and graciously added several encores to a program already of generous length and varied in character. Madame Nordica has sung in these cities on several previous visits, and is a great favorite here, but never did she sing so magnificently as on the present occasion. Her powers of vocalization seem more wonderful than ever, and her ability to reach the hearts of her hearers is greater than ever before. Her songs were mostly dainty and bright in character, excepting the "Hungarian Song," by Erkel, which showed her brilliant dramatic soprano to special advantage.

Music lovers are already aware of Fannie Bloomfield-Zeisler's great ability as a pianist, therefore it is needless to remark specially upon the program she presented Wednesday evening, December 4, in the Lyceum. A house crowded to the doors was present to assure Mrs. Zeisler of appreciation. Her masterly technic, sympathetic expression and exquisite tone coloring delighted her audience as of old. The program showed refined musical taste, and was given uniformly well. One number especially, an encore, was characterized by some wonderful left hand work. It was an arrangement of the Sextet from Donizetti's opera "Lucia" for the left hand alone, and was almost entirely new to musicians here.

The Kilties, Toronto's well-known band, made their first appearance in this city December 1, and were obliged to give three concerts to supply the demand for tickets. The Scottish people were out in full force, and other nationalities as well were moved by such stirring strains as "The Campbells Are Coming," "Highland Laddie" and "The Hundred Pipers." The Kilties' reading of popular and national airs could not be surpassed; however, the more classical numbers were not up to the standard.

"The Messiah" was presented with great success by the Philharmonic Club, Monday evening, December 2, in Wesley Church. Emil Ober-Hoffer, the musical director, conducted the performance with much enthusiasm, which was shared by the large chorus and even the soloists, Mrs. Genevieve Clark Wilson, Miss Mabelle Crawford, Glenn Hall and Joseph Baernstein. This was the first concert of the twelfth season, and the associate members helped to open the season auspiciously by completely filling the auditorium. Mr. Ober-Hoffer has proved a very efficient director and has brought out the musical talent in the active members. The chorus was evenly balanced and sang with good expression throughout, and especially in the grand "Amen" chorus. The orchestra warmed up to the spirit as the oratorio progressed and played to the best advantage in the Pastoral Symphony. Mrs. Wilson has a clear soprano voice, light and brilliant. Mr. Hall's tenor is sweet, with good intonation, but showed a slight lack of control at times, which, however, may have been due to nervousness. Miss Crawford possesses a beautiful contralto voice, smooth and rich, especially in the lower tones. She sang the aria, "He Shall Feed His Flock," with unusually good

expression. Mr. Baernstein immediately renewed his acquaintance with the audience, which was much impressed with him when he appeared with the club last year. He has a magnificent bass voice under good control and of excellent timbre and he sang with perfect enunciation. The aria, "Why Do the Nations Rage?" gave him unusual opportunities for expression and was sung so well that it was redemanded.

The Apollo Club gave the opening concert of the season, Wednesday, December 11, in the Lyceum, assisted by Signor Campanari, baritone, and Miss Mae Louise Campbell, soprano. The new musical director, Mr. Graninger, from Cincinnati, has much magnetism and force, and is apparently interested in the work before him. The large male chorus was well trained and their voices blended well. The program was an excellent one, and showed much care in the artistic finish. Signor Campanari sang with his customary dramatic expression, beautiful tone color and masterly poise. He became such a favorite that several encores were demanded, and he finally came out and sang the Toreador song from "Carmen," which took the house by storm. Miss Campbell gave much pleasure with her thoroughly artistic reading of "Vilanelle," by E. dell' Acqua. Her voice is flexible and of fine quality.

St. Paul.

The St. Paul Choral Club presented "The Messiah" on the evening of December 10, under the direction of George Normington, and was assisted by the same well-known artists as the Philharmonic, of Minneapolis. The large auditorium of the People's Church was crowded to the doors, and the same kindly reception was accorded Mrs. Wilson, Miss Crawford, Mr. Hall and Mr. Baernstein as Minneapolitans had given. The club's interpretation of Händel's masterpiece was much to be admired, showing care in every small detail. Mr. Baernstein's bass voice found especial favor because of its power.

The Schubert Club Society presented Fannie Bloomfield-Zeisler, who was given a most cordial greeting at her recital Thursday evening, December 5, in the People's Church. She displayed wonderful technical power and much fire and brilliancy in some numbers, and in others exquisite precision and delicacy.

Madame Nordica received an ovation here on her appearance in the People's Church, Tuesday, December 3, in song recital. She sang the German selections wonderfully well. Also the number "Voi che Sapete," by Mozart, which was rendered perhaps in the most artistic manner of any selection on the program, although it was not encored. E. Romayne Simmins proved himself a capable soloist, as well as an unusually good accompanist.

Madame Nordica's program was as follows:

Elsa's Dream (Lohengrin).....	Wagner
Si mes vers.....	Hahn
Arietta	Vidal
Les Filles de Cadix.....	Delibes
Voi che Sapete.....	Mozart
Polish Dance.....	Scharwenka
E. Romayne Simmins.	
At Parting.....	Rogers
Angels Ever Bright and Fair.....	Händel
Song of Thanksgiving.....	Allitsen
Ich Liebe Dich.....	Grieg
Stille Sicherheit.....	H. Franz
Serenade.....	Richard Strauss
Brünnhilde's Call (Walküre).....	Wagner

The Kilties were well received here, and their matinée and evening performances on November 29 were much enjoyed.

The Whitney Mockridge Grand Concert Company presented an excellent program in the People's Church, December 13, under the auspices of the Y. M. C. A.

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HOTEL BELLEVUE,
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BOSTON, MASS., DECEMBER 31, 1901.

ARTHUR HUBBARD'S studio is like a beehive and has been since September. All his hours are filled for every day in the week. His pupils are meeting with success in their respective positions, many of them singing in prominent churches and many others teaching in different parts of the country. Miss Ruby Cutter, who has been heard in many concerts in the past two years and who filled the position of soprano for two years and a half in the Union Church, Worcester, left in October to pursue her studies in Paris. She is comfortably settled there with her mother and has already been heard in the best salons, meeting with the most cordial appreciation. A brilliant career is predicted for her by Madame Marchesi, who has praised her highly for her attainments and assured her that she can prepare her for an operatic début in a short time.

Miss Margaret Roche is another advanced pupil who has attracted a great deal of notice for her beautiful contralto voice and its rather extraordinary range, as well as for her broad and spirited style of singing. She is gifted with a fine stage presence and has met with unmistakable appreciation wherever she has appeared in concert.

Miss Harriet Goddard, who made her operatic début in Modena last winter, is another of Mr. Hubbard's pupils who was trained entirely by him before going to Europe. She is in Paris with her husband, John Wood, and is expected to sing again in Italy in the spring.

Paul Savage is also in Paris studying French repertory. He has a fine, well poised and ringing baritone voice. He has been heard in Parisian musical circles and has received a great deal of praise and encouragement for his artistic work.

Mr. Harrison, still another pupil studying abroad, is in Rome with Cotogni. He has a baritone voice of extraordinary range and size.

Clarence Chuts, basso of the Union Church Quartet, Worcester, has a fine voice and sings with authority.

There are many other promising voices in Mr. Hubbard's class who will undoubtedly be heard in public eventually.

Mme. Caroline Gardner Clarke gave the third in the series of afternoon musicales on Tuesday, and, as usual, every seat was occupied by an audience that greatly enjoyed the program given. Madame Clarke was assisted by the following artists: Miss Katherine Ricker, contralto; Mrs. J. E. Tippett, at the piano; George Edmund Dwight, baritone; J. Hoffman, first violin; J. Theodorowicz, second violin; F. Kahn, viola; C. Barth, 'cello; G. Gerhardt, double bass; E. N. L'Africain, cornet.

Madame Clarke, in addition to singing at the Christmas services in the Central Church, will sing solos from "The Messiah" at the New Old South in the evening.

"The Nativity" will be sung at Trinity Church on Thursday evening, December 26, under the direction of Dr. H. J. Stewart, organist of the church. The solos will

be by the regular quartet, and the chorus will be augmented for the occasion.

Frederic Martin has been engaged by the Choral Club of Troy, in the production of "The Creation," which is to be given on March 13.

Frank H. Hyatt, a young Ohio musician now studying in Boston, is surprising his friends by his compositions. Some of his recent songs, "For Thee," "Dreaming," "When Sweet and Low" and "The Bird and the Rose," are being sung in concert by Mrs. Jeannie Crocker Follett and Theodore Schroeder.

The prospectus of the Salem Oratorio Society has been issued for the present season. The only well-known soloist announced is Gwilym Miles, of New York.

An organ recital was given on Tuesday evening at Berkeley Temple by Mrs. Florence Rich King, pupil of Everett E. Truette, when an interesting program was played.

The recital at the New England Conservatory of Music on Wednesday evening was by students of the advanced class.

There will be special music in all the churches at Christmas time, the choir at the Central Church to be augmented by players from the Symphony Orchestra in the morning, and by a chorus of seventy voices in the afternoon.

The pupils of W. Archibald Willis gave a recital last week at Waltham.

The Nashua Oratorio Society—100 voices—announces "The Messiah" for December 27. The soloists are all from Boston. Henri G. Blaisdell's orchestra of twenty-four pieces will furnish the music. Mr. Blaisdell is the concert manager, E. G. Hood conductor and Miss Anna S. Melandy pianist.

FREDERIC ARCHER'S SUCCESSOR.

E. H. LEMARE, organist of St. Margaret's Church, Westminster, London, who was recently on a visit in this country and gave a number of recitals, has been selected as the successor of the late Frederic Archer as organist at Carnegie Hall, Pittsburgh. The American organists are making such huge salaries in the church positions they occupy that a paltry \$5,000 a year at Carnegie Hall, Pittsburgh, with a few thousand dollars added by way of special recitals and teaching, did not tempt any of them.

HARVEY-PELTON-BACHELLER-BROMBERG AT ROSEVILLE.—This quartet sang at the Roseville Avenue (N. J.) Presbyterian Church last Sunday evening (F. W. Riesberg, organist-director), this being the Christmastide musical program:

Soprano solo, In Bethlehem's Ancient City.....	West Alto solo, O Holy Night.....	Adam Tenor solo, The Birthday of a King.....	Neidlinger Baritone solo, A Dream of Paradise.....	Lane Anthem, Like Silver Lamps.....
Barnby				

The church was crowded, and there has probably never been a more satisfactory Christmas service there in the dozen years this special regular Sabbath evening music has been given. Mr. Riesberg played a Pastorale by Metcalf, and Lachner's "Marche Célebre."

ILMA DORE.

THIS young coloratura singer, a picture of whom embellishes the cover of this week's paper, will make her début the evening of February 4 in Mendelssohn Hall.

Miss Doré was born in St. Petersburg, Russia, sixteen years ago. When a child she gave evidence of the possession of a remarkable voice, and showed a passion for music. Her parents decided wisely to make the most of her talents, and placed her in charge of a capable voice trainer. Her teacher declared that he had never heard a purer and stronger voice in a child, and had never found a brighter musical intelligence than she disclosed. Under the loving and painstaking guidance of this preceptor little Miss Doré made rapid and sure progress. The flexibility and sweetness of her voice astonished all who heard her sing, and her bird-like singing delighted them, too. It was predicted that some day she would become a famous prima donna.

A few years ago the parents of Miss Doré moved from St. Petersburg to New York, and she was at once placed in charge of Madame Serrano, the experienced voice builder, who was incontinently charmed by the youthful singer. Since then Miss Ilma has been studying diligently, and her development has been surprising.

Miss Doré purposes to go to Paris to complete her studies, and will probably spend some time in Italy before returning to America. Previous to her departure from New York she will appear in a song recital in Mendelssohn Hall, being assisted by Emile Levy, the accompanist.

Miss Doré is endowed with an exceptional voice, a high soprano of dramatic quality, which she controls like a mature artist. She is wrapped up in her art, and is brimful of ambition. Competent critics, who have heard her sing, do not hesitate to extol her to the skies and indulge in the most roseate prophecies touching her artistic career.

SOUSA'S RETURN.

In the Herald Square Theatre last Sunday night John Philip Sousa and his band, fresh from their successes in Great Britain, were given a rousing welcome. This theatre, not a very large one, was wholly inadequate for the accommodation of the throng of music lovers who wished to hear the concert. And what hall but Carnegie will hold the audience that crowd to hear Sousa? Sousa and his men were given a cordial reception.

In reviewing a Sousa concert it is useless to publish the printed program, for that gives but an inadequate idea of the entertainment. The scheme Sunday night included several novelties, such as intermezzo, "Salut d'Amour," by Elgar; "Witches' Dance" from "In Fairy Land," by Cowen; Bourrée and Gigue from "Much Ado About Nothing," by German, and "Hail to the Flag," a national anthem, by Richard Mansfield. As usual Sousa was gracious in the matter of encores.

The soloists were Miss Maud Reese-Davies, soprano; Miss Dorothy Hoyle, violinist, and Arthur Pryor, trombone player.

ESTELLE HARRIS FOR UNIVERSITY GLEE CLUB.—Miss Harris has been engaged by the New York University Glee Club to sing at the concert at the Astoria ballroom January 25. Christmas evening she and Mr. Riesberg furnished some appropriate Christmas music at the handsome home of Mrs. McGowan, 11 East Sixtieth street, and December 26 she sang in "The Messiah" at Goshen.

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Opera in New York.

"TRISTAN und Isolde" for the first night of opera at the Metropolitan last Monday! There's a pretty pearl to cast before the bediamonded first tier crew. Of what is Mr. Grau thinking that he imagines to reward all the gorgeous gowing with a sombre music drama? But he, most harassed of mortals, is not to blame. Stars rule the operatic firmament. And so the management compromised and gave a society version of this opera, with the house well illuminated that the box holders might recognize each other's gowns. The loges looked like the row of jewelers' windows on the famous Rue de la Paix, and the good folk in them disported themselves in exactly the same manner as such good folks do on just such occasions. They came in at the end of the first act, chattered and yawned behind their fans during the second, and having exhausted their store of gossip left early in the third act. Whether or not this gave the cue to their humbler sisters below or whether the uninspired beat of the man at the desk sent them out to hunt a lobster and some table d'hôte music is a more serious consideration. But to the opera.

Ternina was the Isolde. And she is easily the most subtle Isolde seen and heard here. Her first act is a marvel of interpretation; she knows not only the fullest meaning of the lines, but also what lies between them; and more than knowing this, she is easily able to express it. Be it frankly confessed that her voice is not a great one—if it were neither heaven nor earth could withstand her operatic assault. There are a few tones in her lowest register which thrill—not with beauty, but because of their haunting quality. For the rest her singing is the sheerest exposition of brain possible. She welds her mood to fit the text and leaves in the minds of her listeners not an iota of doubt as to her conception of the part. Her wrath and her passion are real enough to be true and she, when necessary, tears her voice to shreds to make them sound. There are moments in Ternina's first act when the canniness of her singing sounds diabolical. When, for one instance, she is wooing Tristan, her wonderful phrase, "Warum ich dich da nicht erschlug," and the following, "Wie sorgt ich schlecht um deinen Herren," are simply alive with double meaning, and between them the contrast of emotions creates tremendous climax. In act second her impatience is disgracefully unbridled and the meeting with Tristan is not for the eyes of oratorio singers and conductors. And for the tone of absolute finality her "Liebestod" is wonderful. Instead of following the trend of most Isoldes and sitting astride this opportunity to make a brilliant vocal display, Ternina reads into her Liebestod resignation; it is not at all the climax of the work as so many of the unthinking suppose—it is merely the end. With Ternina this, as almost all of the points which are necessary to raise the Wagner version above the level of very bad poetry, is illuminated with meaningful touches. Hers is a marvelous Isolde.

Van Dyck's Tristan is vocally impossible. Whenever he can do so he substitutes declamation for singing and lets the orchestra do the rest, which under Mr. Damrosch the orchestra does not. Van Dyck's entrance and his acting in the cantharides episode are the few enjoyable moments in his work. As for the second act he prowled around among the various tonalities like a cat after a mouse which it cannot catch. His final scene was rather brutal, with an absence of all finer shadings.

The Brangae of Schumann-Heink was the most mediocre we ever have heard from this estimable mother. During the entire evening she stalked through her part

on vocal stilts, trying to reach the notes; and she frequently took little excursions into the land of foreign keys—just as they do in Bayreuth.

Bispham's Kurwenal is his best role and his work last night was as usual.

Nor is there anything new to record about Eduard de Reszke's portrayal of Marke; he acts and sings the part of this *marié complaisant* with a great show of the milk of human kindness, and condones in truly operatic style. His voice sounds vigorous, and on this occasion his German was free from the usual exaggerations of pronunciation which so often have marred his Marke.

Muhlmann's Melot was too lusty for words; the Shepherd, sung by Reiss, knew much more about pitch than any of his tribe before him in Mr. Grau's flock, and Bars' voice of the Seaman was nicely kept in tune by the audible aid of an organ.

This brings us to the last consideration: The orchestra and the man who cannot conduct it. Whether the men in the band were fatigued by traveling or whether they were not matters little—the sound that came out of the pit was one of weariness, and it easily could be imagined that the players were thumbing the pages to count how many yet remained to be fiddled and tooted through. The violins sounded thin, the cellos not at all, and the wood-wind played passages quite beyond the pale of musical notation. All this did not affect Mr. Damrosch in the least, for he continued to wave one arm and then another, and sometimes both, with his eyes glued to the score. The extravagantly beautiful Prelude was read with all the passion of a mackerel, and if there were any climaxes in it they remain yet to be found. The entire work of this amiable conductor was as uninspired as a white porcelain plate. In his accompaniments he managed carefully to count beats quite irrespective of any *tempo* of the singer, and at crucial moments he simply postponed the orchestral situation until his metronomic cue came round. Of course, such things are absurd, and would not merit discussion if they were not so important a factor in this game of opera; but a conductor has it in his baton to level all of the singer's efforts and make commonplace every effect. And in most of these sins Mr. Damrosch succeeds admirably. There was much yawning among the audience last night, and the third act was well nigh unbearable—it dragged to endless, dreary lengths, and, like Bob Acres' courage, one's enthusiasm for Wagner's "Tristan" began to ooze out at the finger-tips. The men played badly, it is true, but what incentive have they to do otherwise? The orchestra is at best an instrument in which so many players sink all their individuality. Now it remains for the conductor to absorb this, and with a comprehension of the score, together with a sense for the musically beautiful and some show of temperament, to play upon this instrument. Were Mr. Damrosch only a piano virtuoso instead of only the kind of a conductor he is, his public playing would be laughed out of existence; but with an orchestra he is able to mask his disability. He has but to wave his arms and let God and Mr. Grau take their course. Mr. Damrosch is old enough to know better. His youthful appearance is no excuse for such childish work, and if he has decided to remain an opera conductor it is about time that he begin to regard the matter a bit seriously and try to get a shadow of the composer's meaning into his conducting. At present his work lacks everything it should possess to make him eligible for the position of a third conductor in a small German opera house. Let him remember that a father's reputation may cover only a multitude of musical sins—not all of them.

Mr. HERMANN KLEIN

AND
ADELINA PATTI.

Mr. HERMANN KLEIN has arrived from London and has opened a studio for instruction in singing and diction in

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AT 120 West 71st Street, NEW YORK.

Mr. Klein submits the following letter from Mrs. Adelina Patti—
(Baroness Cederström):

CRAIG-Y-NOS CASTLE, November 18, 1901.

DEAR MR. KLEIN:

I have received your letter of November 8, announcing your approaching departure for New York, and your intention of settling in that city as a teacher of singing. I think the Americans are to be most heartily congratulated, and I feel sure they will appreciate your excellent method and your great musical ability. I remember quite well studying two of Wagner's songs with you some years ago.

Wishing you every success, and hoping to see you in London before you sail, with kind remembrances from myself and my husband, believe me,

Yours very sincerely,

(Signed) **ADELINA PATTI CEDERSTRÖM.**

KREISLER MAKES REAPPEARANCE.

THE distinguished Austrian violinist, Fritz Kreisler, made his reappearance with the Philharmonic Society on Friday afternoon and Saturday evening of last week. His appearance was greeted by an enthusiastic audience, wherein were a whole regiment of violin players. For his introduction Kreisler chose the Second Concerto of Bach, in E major. His playing of this noble work brought out frenzied applause from the violin contingent, and in which the whole audience joined, compelling Kreisler to bow his acknowledgments a half a dozen times. The critics in their way applauded him by the following acknowledgments of his skill as a virtuoso:

Fritz Kreisler, athletic, broad shouldered, with the air of a conqueror—he has not just subdued musical Berlin?—set other visiting violinists an example by playing the E major Concerto of Bach. That such a giant as Ysaye prefers this music is not surprising; and Kreisler, one time a boy wonder and still a master of Paganini "pizzicato," follows a noble example. The second movement, an adagio in chaconne form, would have revealed the imaginative power of some "fiddle fairies" who dazzle groundlings with their tricky acrobatics on one string; but gave us Kreisler at his best. That long, pure melodic line, truly a Gothic line in tone, of Bach's, drew from Kreisler's instrument music that enmeshed the soul as well as senses. He was vigorous in the opening allegro, fiery in the closing. He substituted an antique and jolly Fugue in A by Tartini, the Italian, once given to trills and diabolical visions. This Mr. Kreisler delivered with infinite gusto and perfect musicianship. He is a rare combination of virtuoso and artist. The applause was abundant.—The Sun.

The solo performances of Mr. Kreisler yesterday were most interesting. He was down on the program for a caprice of Guiraud as his second number, but without notice he substituted for it the Tartini selection. He played with great warmth, with vigorous style, with big tone and with unusual finish. He was applauded to the echo, as he well deserved to be. It was a pleasure to hear such violin playing after the exhibitions of musical immaturity and technical precocity which have lately been offered to us as samples of real art.—Times.

Herr Fritz Kreisler played Bach's E major Concerto and a fugue for violin solo by Tartini. In both pieces he gave a fine exhibition of noble violin playing, technically masterful, intellectually fascinating and emotionally compelling.—Tribune.

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Kreisler played his selections with fine musicianly feeling, especially the tender and altogether lovely chaconne of the Bach Concerto.—Herald.

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MERRY CHRISTMAS!

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ILLI LEHMANN announces a farewell recital. The program is to be devoted to composers she has met during the course of her long career. As the announcements in the daily papers have it the range is from the years "1750 to 1901."

T HIS interesting news was cabled to the *Sun*: "BERLIN, December 20.—Part of the manuscript of Wolfram von Eschenbach's 'Parsifal,' which was written in the middle of the thirteenth century, has been found, forming the cover of a book in the Provincial Library at Arnberg, Bavaria."

SAME old Christmas, same old "Messiah," same old Damrosch. We are lucky to escape a supplementary performance of "Elijah" with the chorus yapping at Andrew Carnegie's heels. But we are fain to believe that the canny Scot will not be tempted by the bait displayed so eagerly. Hasn't the multi-millionaire had his eye teeth skinned more than once by various musical enterprises?

T HE music critic of the Philadelphia *Ledger*, in his remarks on Eduard Zeldenrust's playing in that city, said that "Herr Zeldenrust proceeded to pound the life out of a Chopin nocturne." Pounding the life out of a nocturne may be a classical or literary expression in criticism with certain papers, but even then the statement should accord with facts. Mr. Zeldenrust played the Chopin Etude, op. 25, No. 7—the well-known C sharp minor Etude—but that made no difference to the critic; it was all the same to him, so long as the life was pounded out of it.

D ICTION is in such close alliance with language as applied to song that (apart from other important considerations) this paper is justified in reprinting an extraordinary editorial that appeared in the *Sun* of last Sunday on the French and other languages, entitled "French the Dominant Language?" It is in substance a résumé of a series of articles recently given to the world from the talented pen of H. G. Wells, whose erudition entitles him to a foremost position among contemporaneous writers. We recommend the editorial to the careful study of the readers of THE MUSICAL COURIER.

T HERE are two items of news on the opera that are of interest, the one being the decision of Jean de Reszké to return to New York to sing next season and the other is that with the help of good health and good fortune Mr. Maurice Grau will continue *ad infinitum* to manage the opera at the Metropolitan. It is an excellent idea on Mr.

Grau's part to insist upon certain modifications and concessions; he will get them and he will remain the manager just as long as he pleases; and pray, why not? The opera question, the superabounding influence of the foreign vocal star is not a managerial question; that is something for the people and will be decided by them. At present they want the foreign vocal star; that is self-evident. Mr. Grau, like any other opera manager, gives them what they want. If the American people had a desire to hear American vocal artists Mr. Grau would furnish them—if he could find any. There has been such emphatic and impressive discouragement that the supply is gradually diminishing to the disappearing point.

Mrs. Mapleson, widow of the impresario, has been left practically unprovided for. She is an elderly lady, and, indeed, one of her children is upward of fifty years of age. She has hitherto been helped by a granddaughter, but this assistance cannot be long continued, and as Mrs. Mapleson is now upward of seventy years of age, and is nearly blind, it is proposed to form a committee with the object of helping her. One would think that Patti and other singers whom Mapleson gave a chance to earn millions would come forward on such an occasion.

T HIS is from the *Evening Post* of last Saturday, and is a continuation of the appeal made by this paper. Patti and other foreign singing stars do not view the matter as does Mr. Finck or THE MUSICAL COURIER, for they are under the impression that they did all they could do for Mapleson when they permitted him to manage them, and that he should have made money or saved money from the vast opportunity that came to him *per forza* as their manager. It was because he was their manager that this money making opportunity came to him. They really did more than their duty when they signed with him. It is not their fault that he failed or that he had not the quality to put aside money for a rainy day if or when he made it out of their engagements. Then why help the widow? It is none of their affair—that is the argument of the stars.

The *Herald's* European edition publishes the following:

The Preyer collection of pictures which Senator W. A. Clark, of Montana, has bought is the celebrated private gallery formed by Herr Preyer, the late organist of the Cathedral Church of St. Stefan, at Vienna. It consists of about sixty pictures, got together during the late owner's lifetime.

Among the paintings are works by Boucher, Ruysdael, Van Goyen, Du Tardin, Claude Lorraine, Vigée, Lebrun and Greuze.

It also includes one of the best works of Franz Hals. The collection was sold for 1,500,000 kronen (\$300,000), which sum of money, by the will of the late owner, will be applied to the foundation of an orphan asylum.

A N organist who can collect such gems is a gem himself. Jacob Ruysdaels are very rare and valuable. Greuzes are increasing in value every hour, the Wallace Collection in London, a formidable rival of the Louvre Greuzes, giving opportunity to study this painter to advantage. There are Ruysdaels, Clades and Greuzes in this country—Chicago, Philadelphia, and here in Greater New York. There is a Hals of the best period in the gallery of the Brooklyn Institute (never mind what it cost); but Hals' portraits and pictures are scarce. Boucher does not rank as high as these, nor does Lebrun, who painted a vast mass of canvas to order. The interesting feature is the fact that an organist collected the gallery; he must have had an income independent of his salary.

Another cablegram to the *World* says:

VIENNA, December 21.—Senator Clark, of Montana, in purchasing the famous Preyer collection of pictures probably made a record in point of rapidity.

He arranged to arrive in Vienna on the afternoon of December 7, and asked that arrangements be made to light the apartment by electricity, which was specially done at his expense, so that he might view the pictures

without delay. Within twenty minutes of the arrival of the Orient express Mr. Clark was in Herr Preyer's apartment, accompanied by Director Bredins, of The Hague Gallery, on whose advice he acted.

The sixty-seven pictures were inspected in ninety-five minutes and a contract for purchasing them for \$300,000 was immediately signed.

Herr Preyer was choir conductor of St. Stefan's Church and a born collector. He never would part with any of his treasures, and left injunctions that they were only to be sold as a whole, the proceeds to be devoted to an orphan asylum. His executor, Lawyer Fuchs, carried through the sale.

Dr. Bredins believes that Mr. Clark has made a great bargain, and that if the pictures were sold individually they would fetch a far larger sum than he paid.

But Dr. Bredins declared that Herr Preyer's two supposed greatest prizes, a peasant scene by Rembrandt and a portrait of a woman by Holbein, are falsely so attributed, although very fine pictures. All the remainder are genuine examples of some of the best work of the Dutch and French masters, including a splendid Magdalen by Rubens and a magnificent carnival clown by Franz Hals, as well as striking examples of both Ruysdaels, Memling, Albert, Cuyp, Vandyke, Gerard, Dow, Pieter de Hoogh, Gabriel, Metsu, Ostade and Wouvermans; in fact, all the great Dutch masters.

Senator Clark spent three days in Vienna, devoting two hours of each to inspecting his new treasure, paying for them before leaving.

His purchase is considered here to be far better value and much more interesting than J. Pierpont Morgan's.

brates, should remain right here at home and take in hand the parents and guardians of the young girls who are affected with the fad that impels them to send their American children to Europe to fall into the conscienceless grasp of the social brigands of the boulevards and the so-called artistic dens of the Continent. That kind of work would soon be effective; but to go to Macedonia or Abyssinia or Ceylon or Nanking or Paoli-fo to convert people who are happy to continue in a religious state which is thousands of years older than any Bible religions, simply to illustrate that they are further away from dogmatic Christianity than ever; that they do not hesitate to fire into Christian legations, murder missionaries in the country districts, where they are supposed to be still more unsophisticated and bland than in the cities, and finally winding up by abducting female missionaries and then compelling Christian society to recognize them officially by negotiation on a money basis—to do this and bring about such results should show us that the missionary scheme, as it appears to us to-day, is an inglorious failure.

Right here is the country where the most approved missionary field can be most successfully cultivated, and the beginning can be made by inducing our American girls to remain at home instead of risking abductions and other ductions at the hands of European brigands. When the missionaries themselves, instead of converting brigands, fall into their power and remain prisoners and fail to secure voluntary release through the intervention of their own divine mission, the situation comes near the appearance of a huge joke. Our isolated train robbers are, in comparison with European brigands, mere amateurs, and at least would not abduct female missionaries. Furthermore, by this time we would have had the whole lot bagged and behind the bars, whereas the European brigand, even much further west than in the Balkan States, is constantly in evidence. It is indeed a joke when the whole situation dawns upon our intelligence. Christian missionaries from the United States abducted by European brigands in Europe and unable to convert them even so much as to secure a release—and women missionaries at that! Oh, for an Offenbach! There is sufficient material in the Stone case to make two delicious acts of the new opera bouffe of the Twentieth Century.

THE ABDUCTION OF MISS STONE. Since brigands hovering in the spurs of the Balkans succeeded in capturing and abducting an American female Christian missionary and her companion—another missionary—and yet the prisoner has not been ransomed, although this Imperial Government has descended to the disgraceful attitude of bartering for her release instead of giving her the opportunity of martyrdom, the goal of all honest missionaries. Leaving aside entirely the moral question involved as to the right of civilization to pay a bonus to brigands for the release or exchange of a captive and thereby stimulating the European system, it must appear to every sane mind that Miss Stone and her associates could not have made a very successful propaganda in the section in which they operated if, as a result, Christian society is compelled to recognize brigandage officially, as was done in the very act of negotiating. Miss Stone has not even succeeded during her sojourn with the brigands in converting them to an appreciation of Twentieth Century Christianity; they still hold her and demand money for her release. Consequently that missionary mission must be put down as lamentable a failure as those in China and Japan.

The brigands in the Balkans (who by this time would have been lynched out of existence here in approved form under the Christian methods prevailing at headquarters whence our missionaries are sent forth) are only one type prevailing in Europe. In the very centres of art there exist social brigands into whose hands many of our American girls who were sent to Europe to study music have fallen and who are beyond the stage of ransom. It is readily understood that before a débüt can be made in opera or under influential circumstances the social brigand of Europe must be consulted, if he has not already taken the subject in hand, subsequently to negotiate with the authorities that grant the débüt. In some cases it is hardly worth while to ransom the victims, for they are beyond salvation.

So long as this European fad continues the various kinds of brigands all the way from Paris to Constantinople will flourish. Our Christian missionaries, instead of wasting their time and efforts on the regeneration of foreigners and (irony of fate) running the risk of illustrating the hopelessness and futility of the scheme, as Miss Stone's case illus-

trates, should remain right here at home and take in hand the parents and guardians of the young girls who are affected with the fad that impels them to send their American children to Europe to fall into the conscienceless grasp of the social brigands of the boulevards and the so-called artistic dens of the Continent. That kind of work would soon be effective; but to go to Macedonia or Abyssinia or Ceylon or Nanking or Paoli-fo to convert people who are happy to continue in a religious state which is thousands of years older than any Bible religions, simply to illustrate that they are further away from dogmatic Christianity than ever; that they do not hesitate to fire into Christian legations, murder missionaries in the country districts, where they are supposed to be still more unsophisticated and bland than in the cities, and finally winding up by abducting female missionaries and then compelling Christian society to recognize them officially by negotiation on a money basis—to do this and bring about such results should show us that the missionary scheme, as it appears to us to-day, is an inglorious failure.

This brings us to M. Imbert's parallel of Wagner's "Parsifal" and Rembrandt's Christ in the "Pilgrims of Emmaus." Was ever there a Biblical figure contorted more than the one used so impiously by Wagner to fill in the gap between Kundry and Amfortas? George Moore's honest characterization of Parsifal as a "stuffed Christ" is much truer than it sounds. Not only stuffed, but stuffed with German sawdust at that. And does one ever feel in the Rembrandt limning of this wonderful character that the artist has striven for aught save a homely, human representation? Consider the remarkable "Descent from the Cross" and ponder for a moment if in it there is a single trace of the theatrical, a solitary stagy effect. Why even the weight of the body seems too real to be missed. And as for the scene at Emmaus it is, too simply outlined ever to give the impression of the mock-real with all things of the theatre are cloaked.

Imbert finds resemblances between the two artists in the manner that they mass their lights and shadows, and quotes as an example the etching depicting the raising of Lazarus: "He masses the shades behind Christ and projects the stronger light upon Lazarus rising from his coffin and upon the bystanders." Now this is precisely what Wagner would not have done had he treated the incident as he has others in the same vein. Never for an instant would he have allowed his Christ to have escaped the full benefit of a very strong limelight, never would he have allowed his character to sink his individuality in the deed performed. Everywhere with him must there be stage play, stage effect. This crops out again and again. It leads him into the sublimely ridiculous; tempted him to introduce in the Ring a balky horse which usually succeeds in spoiling at least two scenes; induced him to encumber Nibelheim with a redundant dragon. In some things Wagner never grew beyond the nursery.

And the comparison of light and color effects will scarcely bear discussion at all. Think of Rembrandt's eloquent shadows, how he makes his light values "sing" and how it all gets into one's inner self without even forcing a single bar of the imagination. And then turn to Wagner. The "Parsifal" scenery was probably painted according to his orders, and, save for the fact that he was constitutionally displeased with everything except himself, he found in it a carrying out of his ideas. Yet was there on any stage at any time anything half so hideous in coloring, anything so far removed from even the limits of taste in art? The garden of Klingsor resembling some gross wall paper design and the Grail Hall a Turkish smoking room. Mrs. Malaprop spoke better than she knew: Comparisons are odorous.

It is a difficult matter to reduce any one art directly to the plane of another; no two branches of it are governed by even approximately the same conditions. Resemblances, of course, are obviously there, but only resemblances. And if a comparison must be drawn between one and another, the limitations of such should be set forth at the same time. M. Imbert is not the first one to have attempted to find a parallel of Wagner in painting. Ehlert did it, and while the resemblance is greater between his two examples, the experiment does not result in much credit for Wagner. Ehlert has likened him to—Makart. Here the comparison sounds likely and many sane points in common are quotable. But there arises the indubitable objection that Wagner was too great a man to be compared at all with one of Makart's talents. Better leave each one of the greater men to make and hold his own place in his own chosen art.

COMPARISONS.

By Otto Floersheim.

EVERYBODY seems agreed upon the platitude that comparisons are "florodorous," and yet in no country in the world are comparisons indulged in more obstinately and persecuting than in "God's own." Whether it is the general sporting spirit rampant in the United States, and which finds an outlet in speculations of gigantic size, such as the Standard Oil Company, or the Steel Trust or Amalgamated Copper, or in a smaller degree in the wagerings upon the prowess or powers of endurance of Young Corbett against McGovern, or the greater skill and precision of eye and touch in an 18-inch balk line game of billiards between Schaefer and Slosson, one question is always uppermost, viz., comparison, with its final search after the so-called "world beater." More than a dozen times since my present temporary sojourn in New York I have been asked that one unanswerable question: Who is the greater conductor, Nikisch or Weingartner? Why just these two are selected for comparison is probably because Nikisch is remembered here as one of the world's recognized orchestral interpreters, while Weingartner, who has an equally great reputation in Europe, is talked about as a probable visitor to the United States during the coming season. As for myself I don't believe that the scheme of bringing him over with the Munich Kaim Orchestra can be realized, for, together with the shrewdest and most successful of concert impresarios, Hermann Wolff, of Berlin, I went over the ground repeatedly when it was a question of bringing the Berlin Philharmonic Orchestra, with Nikisch, over to this country, and the closest calculations always demonstrated that it could not be done with any degree of safety, let alone with a prospect of making money, as the expenses connected with such a transatlantic trip and the necessarily short duration of the tournée would seem to make the financial risk too large, and the chance of a financial success an almost illusory one. What is true for the Berlin Philharmonic must also apply to the Munich Kaim Orchestra, and hence I do not believe that people here will have a chance of making comparisons between the conducting of Arthur Nikisch, as they think they remember it, and Felix Weingartner, which might prove a revelation to them.

Conductors are not racehorses, which may be started off together and upon arriving at the judge's stand get a verdict of superiority one over the other. If the latter were the case the odds would be greatly in favor of Weingartner, simply because he owns the longer pair of legs of the two chefs d'orchestre. It might seem strange that one has to resort to such a simile, but I assure you that it was the one answer which I could find for an inquirer of whom you would think that he ought to know better. He is a chap who conducts several choruses himself, and hence one would not have expected the question, "Who is the greater conductor, Nikisch or Weingartner?" of such a man. It is humiliating for a writer to think that he has taken trouble, time and some brains to explain to his readers over and over again that Weingartner gives carefully worked out, finely finished and reverential readings of the classics; that he is in sympathy with the symphonies of later writers only up to and including Mendelssohn, he being somewhat of a disguised Mendelssohnian in his own compositions, and that a Wagner and Berlioz and Liszt only appeal to him and find adequate reproduction at his hands almost exclusively from the outside, viz., by means of the virtuosity with which the brilliant, coloristic, orchestral garb of their works is brought into prominence by Weingartner, who himself is a virtuoso nature. Brahms to him

is a sealed book, and the sorrows of a Tschaikowsky find no echo in his somewhat superficial musical breast. These on the other hand are the strongest interpretations of Nikisch, who is visibly affected when conducting the last symphony of Tschaikowsky, and whose readings of Brahms are replete with the revelations which only closest intimacy with the works of the greatest contrapuntist and symphonist after Beethoven vouchsafes to the loving student of his works. Schumann also is a specialty of Nikisch, for with his keen sense of color he knows, like nobody else I ever heard, how to touch up the defects in the orchestral canvas, make clear the "muddy" spots, bring into prominence what is of thematic value and tone down dynamically what is of secondary importance. How can one compare two such men and say who is the greater conductor of the two?

The question asked almost equally often of me as to the merits of Kubelik as a violinist, and whether the Berlin or the London judgment passed upon this virtuoso was the correct one, has since been decided in favor of Berlin and has become a matter of history. Boston corroborated Berlin, and if New York in a financial and social aspect still seems to support London, it can at least not be denied that the critics did not coincide with the public, but that they one and all found Kubelik's playing "exhibitions of musical immaturity and technical precocity," as William J. Henderson so admirably expressed it in the *Times*, and in a nutshell.

The third most mooted question, "How do the Berlin orchestras compare with ours?" was the comparatively easiest to answer. As far as the regular and evidently most welcome visitor to New York, the Boston Symphony Orchestra, is concerned, I stated once before, that for euphony of sound, for Wohlklang, it outrivaled any orchestra I ever heard, and this comprehensive statement includes all of the principal orchestras of Europe, with the exception of Russia. In virility and decisiveness of utterance, however, the Boston Symphony Orchestra has retrograded, and not even to an inconsiderable degree, since I heard it last under Nikisch more than nine years ago. Gericke's left hand is the cause of it, for that quickly upraised member of the conductor's graceful anatomy dampens and deadens all efforts at enthusiasm which may spring up in the orchestra. "Nipped in the bud" is the most descriptive term for the abortive attempts of the band at making a climax. They missed it every time during the "Siegfried" music in their Wagner program of a fortnight ago, and their reproduction of the cyclopean and heathenish Funeral March was the most dwarfed reading I ever heard or deemed possible.

"But how about our Philharmonic? How does it compare with the Berlin Philharmonic, of which you speak so often in terms more superlative in praise than even of the Royal Orchestra?" Well, a comparison between these two orchestral organizations, the Berlin and the New York Philharmonic societies, must of necessity redound in favor of the former for two reasons. First of all, they are a band of musicians who play together almost daily all the year round. During the entire musical season they give three popular concerts every week, on Sundays, Tuesdays and Wednesdays, at the Philharmonie; then they have their cycle of ten subscription symphony concerts, under Nikisch, with whom they also play at Hamburg and Bremen and travel during spring. In the summer they give three concerts daily at Scheveningen, and they form the assistance at most of all of the soloists' concerts with orchestra that are being given in Berlin. Hence they also have rehearsals most every day all through the season, and as a result of all this they have acquired an amount of routine, ensemble and orchestral technic which no orchestra like the New York Philharmonic ever could possibly gain or could be expected to possess; for these gentlemen

meet only a few times every fortnight in order to rehearse the respective programs of their concerts.*

But there are other reasons which likewise make the superiority of the Berlin Philharmonic Orchestra a foregone conclusion. First of all, young musicians from all other cities of Germany throng to Berlin eager to become members of the renowned organization which offers them fame, ample remuneration and a position for life. Hence the committee, which consists of musicians only, has the pick from among the young musicians all over the country, and, of course, they select only the very best of material, while the New York Philharmonic for its recruiting is limited to such musicians as may chance to live or settle in New York. The recruiting process, however, is also in another way the weak point of the New York Philharmonic, namely, for its lack of weeding out, be it from disinclination to part with old and once valuable members, or be it because the new crop is not forthcoming. And here it is where the difference in German and American institutions of the artistic order becomes most potently apparent. With the Royal Orchestra the Government subvention takes care of such musicians who have served the allotted number of years, and who either through accident or age have become invalidated. In the Berlin Philharmonic the Pension Fund takes the place of Government subvention, and all members in good standing who have grown too old to serve as first-class orchestral musicians can retire from their seats without fear of losing their daily bread. Hence neither Weingartner nor Nikisch is handicapped with such material as the one Emil Paur has to labor with. The New York Philharmonic Orchestra was an excellent body of musicians a quarter of a century ago. They were growing old and stale, however, a decade ago, and now many of them are fast becoming senile. William Henderson calls them "the fathers"; from their efforts at the concerts I attended here I should be inclined to dub them "the grandfathers." How could a just critic blame Paur for the lack of brilliancy and effectiveness in the performance of the Tschaikowsky sixth, last and suicide symphony, when he saw how tremendously the conductor worked for better and more telling results without being able to achieve them simply because his material was irresponsible, wooden and aged? The woodwind did not even possess the technic necessary to perform accurately or in the tempo desired by the composer the passage that sweeps like a gust of wind through the woods in the midst of the march movement. The tremendous call to battle, which, without being as cacophonous as Richard Strauss' same motive in the "Heldenleben," is just as bellicose and stirring, sounded absolutely tame, and the march itself, this marvel of rhythmic pregnancy, which under Nikisch or Safonoff the Moscow conductor's baton seemed to shake the very rafters of the Philharmonie, passed by as haltingly and lame-backed as would Gounod's "Funeral March of a Marionette."

Under the circumstances you will believe me, therefore, when I state that I did not attend last Saturday night's Philharmonic concert because I had a craving for the "Fidelio" Overture, or

* It may be well to mention here that rehearsals for the Philharmonic concerts are reduced to two or three for each program, and that the members disperse after each concert and rejoin their respective orchestral associations, theatre orchestras and otherwise. We learn that a considerable number of the members of the Philharmonic on Thursday night played up to a late hour Friday morning at different balls and receptions given in this city; and that on Friday night also another considerable number played until early on Saturday morning at balls given in private houses and elsewhere in this city. Such engagements and work in the field of dance music and performances in restaurant and theatre orchestras are not considered compatible with membership in the Berlin Philharmonic.

The conductor of the Berlin Philharmonic is elected in the same way as is the leader of the Philharmonic Orchestra here, by the organization, with this difference, that a large number of the members of the New York Philharmonic are not voting members, and have no voice in the selection of a conductor, there being an inner organization that owns the Philharmonic charter. At some concerts where a larger orchestra is required the Philharmonic of New York engages outside players. This is also sometimes done in Berlin.

Strauss' best symphonic poem, or rather tone painting, "Death and Transfiguration," a veritable Boecklin, by the way, nor yet that Fritz Kreisler drew me to Carnegie Hall, although he "compares" favorably with most any other of the world's famous violinists. No, I had gone thither simply to hear a work which had won such distinction as had not before been conferred upon any other composition in the history of music, viz., a symphony doubly prize crowned. That such honor had never before been achieved by mortal was perhaps due less to the fact that no other symphony was ever more worthy of two prizes than Mr. Hadley's than to the circumstance that no composer before him ever had the—let us say inspiration, to send one and the same work simultaneously into two prize competitions. There is nothing in all the Code Napoleon, nor yet a single paragraph in the new German Civic Law to forbid such a proceeding, but it represents all the lack of innate feeling of ethical law to hit upon such an—inspiration.

From the very fact that Mr. Hadley's symphony, "The Seasons," had carried off both the Paderewski and the New England Conservatory composition prizes, it was well-nigh a certainty that the work contained nothing extraordinary. Extraordinary works will not gain the favor or joint verdict of a single jury composed of various judges, let alone of two such bodies working independently one of the other. The only other supposition permissible would be that the remainder of the works sent in for competition were one and all so inferior in quality and structure that this one was of necessity the one-eyed king among the blind subjects. I suppose, however, that it was the very structure of Mr. Hadley's symphony which made him a double winner. The work is smoothly written, carefully mapped out as regards form, with the exception of the last movement, which incloses a real scherzo episode sandwiched in between "falling leaves" of no musical nor even mood description, but acceptable as a background upon which something might have been painted which remained unpainted. This so vastly planned program is vapid music, a program which might have appalled many a stronger man, and before which even a Richard Strauss would probably have hesitated. To paint the four seasons in four orchestral canvases of ordinary sonata movement form Liszt would have been the only one who had the supererogation to undertake, if the idea had ever struck him. Luckily it did not. Hadley, however, rushed in where Strauss would have feared to tread. He does so in the first movement with a theme which is neither bold nor original, but is in the manner of Mascagni, and is announced with great pomposity and treated somewhat in Goldmark's not over difficult canonic style. The orchestration is good here, and more effective still in the scherzo, which up to the trio religiously adheres to Mendelssohn. In the trio, however, which stands in D, the composer falls far short of the greatest of Jewish composer's religion, which knows stupidity as little as theft. This trio is puerile.

The slow movement in D flat shows a principal theme purloined from Grieg, and a "fragment from an Indian love song," which sounds to me more Dvorákian than Indian, especially in the orchestral coloring. Of the finale I spoke before, and as a whole the symphony seems to me not worth half the amount of ink and comment that have been spilt over it by others and myself. I cannot blame Mr. Hadley, however, for having carried off his two prizes, and I cannot even wonder at the fact that he was able to achieve this double victory, for the conditions still prevailing in this country are not apt to produce numerous composers of importance. So far the chase after the almighty dollar is still the principal occupation of this young nation, which has as yet generated no art atmosphere, just as it cannot boast of art traditions. Herein lies the chief

difference in the art life of the United States as compared with that of the "effete monarchies" of ancient Europe.

THE amount received by Jan Kubelik as his share of the first week's proceeds from three concerts and a private recital was \$4,620, Daniel Frohman taking the other half, from which, however, the expenses had to be deducted.

A GIFT FROM KUBELIK. Kubelik sent \$2,000 of this money to the Philharmonic Society of Prague, Bohemia, as a Christmas present, and received the following cablegram last Friday from that city, via Mr. Frohman's office, Daly's Theatre, here:

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Daly's Theater, N. Y.

Jan Kubelik dear friends many hearty thanks for your kingly Christmas box. The benevolent act of your noble mind and generous heart has caused great enthusiasm throughout the country. Merry Christmas and a Happy New Year to you. Ceska Filharmonie.

This is a kind of American Invasion not very distasteful to the people of Europe, but it is not unusual, as, for instance, recent statistics issued by the Post Office showed that close to \$1,900,000 was sent from the Money Order Division of the New York Post Office alone to Europe—all in small sums—as Christmas presents. No money is recorded as coming here from Europe. When the American Invasion is discussed these aspects of it seem to be overlooked; but it is probable that an average of a million dollars are taken each year to Europe by artists who come here to play and sing, and this is a low estimate. Paderewski is the first of these artists who has made use of his receipts for charitable and artistic purposes, and Kubelik is apparently following in his footsteps.

The foreign singers to whom millions of American dollars have been paid have not yet shown any inclination to use any part of these millions either for charity or art. The money they make is their own and they are certainly entitled to its disposal as they deem fit; so is this paper entitled to illustrate the difference between the conduct of the vocal artists and Paderewski and Kubelik's royal gift to the Prague Philharmonic. To give 10,000 marks to a Continental musical organization is an unprecedented proceeding; hence the adjectives in the cablegram are justifiable.

King Ludwig of Bavaria possessed the MSS. of Wagner's early works, and three of his early operas will shortly be revived at the Munich Opera House. These are "Rienzi," which at one time was in the Carl Rosa repertory; "Die Feen," which was experimentally revived in 1887, and "Das Liebesverbot," which has, it appears, not been seen on the stage since the remarkable performance at Magdeburg in 1836, when a forgetful tenor eked out his part with reminiscences of "Fra Diavolo" and "Zampa," and half an hour before the curtain rose the prima donna's jealous husband so severely thrashed the second tenor that the luckless man could not appear at all.

The "strafzettel"—a document indicating that a fine has been imposed upon the singer—has been enforced in Mayence, in a case which we believe must be unique in the annals of opera. A singer who was enthusiastically applauded in Rossini's "William Tell" pertinaciously refused, despite the entreaties and commands of the stage manager, to go before the curtain to acknowledge the call. On the Continent fewer than twenty recalls almost constitute a failure; so that, unless it be a magnificently audacious advertisement, this singer's modesty seems to establish a record.

Dr. Martin Blummer, director for many years of the Berlin Singakademie, died November 16, aged seventy-four. He was one of the few survivors of the old school who energetically opposed modern tendencies in music.

The cross of officer of the Legion of Honor has been bestowed on Faure and Albert Carré and that of chevalier on Victor Capoul.



So long as Youth lives on with pulses afire
Out to the chase! To victories new aspire!
—Lenau's "Don Juan."

SOME RICHARD STRAUSS POEMS.

WE have heard without protest much music of Richard Strauss recently. A few years ago it would have been otherwise; but the human ear is an accommodating organ: what it first rejects with violent scorn it eagerly absorbs later. Strauss has ever offended. I recall the shudder he caused with "Death and Transfiguration," and the names hurled at him for the brutal brilliancies of "Don Juan." Yet he is the greatest living musician. Wagner is a classic, Brahms a demi-god, while Tschaikowsky came into his own only too quickly for permanence of fame. So the sceptre is passed over to Richard II. That he is not dreaming in that strange-colored atmosphere—evolved magician-like—is proved by his enormous activity. Germany just now is wrangling over his "Feuersnot"—"The Famine of Fire"—and judging from the vocal score I can't wonder. Strauss in it avenges the indifference displayed toward his "Guntram."

The vogue of this composer is a recent one. His F minor Symphony was composed in 1883; "Italia," 1886; "Macbeth," 1887; "Don Juan," 1888; "Tod und Verklärung," 1889; "Till Eulenspiegel," 1895; "Also Sprach Zarathustra," 1896; "Don Quixote," 1897; "Ein Heldenleben," 1898.



"Italia" is an early work—it contains in solution much that we recognize in the Strauss of to-day. When it was first heard here it was pronounced noisy and unmusical. To-day it sounds as clear as a Mozart rondo. Here is a chance for the anti-Strauss contingent to wag wise heads: "If Strauss had but adhered to this brilliant and comprehensible style"—and in ten years some of us may groan over the decadence of a Strauss whose "Don Quixote," "Also Sprach Zarathustra" and "Ein Heldenleben" were miracles of music, pure and undefiled! The world moves quickly in its musical grooves, for music is but a disporting dream mirror always in advance of ourselves.



The score of "Death and Transfiguration" is prefixed by a poem written—so Otto Floersheim tells me—by the late Richard Pohl, and written *after* hearing the work. This disposes of the composer's alleged attempts to depict the repulsive physical details of a sick room. But even suppose this had been Strauss' original idea! How about the death scene of "Tristan"? Is there anything quite so realistic in music? Critical objection here is baseless. The poem deals with the struggles of a human soul, and because it is an unnamed one it is none the less heroic. It might be Napoleon's or Amiel's. The soul is the thing to catch the conscience of a composer; one's own soul is the most interesting thing on earth. In "Death and Transfiguration" there is a battlefield of good and evil, death against belief. "He is saved" is uttered Goethe-like at the close. This music is optimistic, not pessimistic, not decadent. It voices anew the eternal query: What

does it profit a man if he gains the whole world and lose his own soul? Here is the prose poem Englished by W. F. Apthorp:

"In the necessitous little room, dimly lighted by only a candle end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

"But Death does not grant sleep and dreams to his victim. Cruelly he shakes him awake and the fight begins afresh. Will to live and power of Death! What frightful wrestling! Neither bears off the victory, and all is silent once more!

"Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play—exerting and trying his strength—till he ripens to the man's fight, and now burns with hot lust after the highest prize of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a 'Halt!' thunders in his ear. 'Make the barrier thy stirrup! Ever higher and onward go!' And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with his heart's deepest yearning, he still seeks in his death-sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

"But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world!"

bolism, free from the morbidities of the minor decadent poets; accomplishes it in a way that wrings the very heartstrings.



Yet it is but the spectacle of a sick man in "a necessitous little chamber" reviewing his struggles and defeats as the fever cracks his veins and throttles his life. He has failed as failed Balzac's Louis Lambert, as fail all men with lofty ideals. He has reached that "squat tower" of defeat, death, which Robert Browning chanted in "Childe Roland." To

architectonics of "A Hero's Life" and "Thus Spake Zarathustra." After a lengthy prologue in which mood, atmosphere, *Stimmung* in a word—and echoes of childish babbling are subtly contrived, the bolt of destruction is let loose, and fever, a hideous spectre, courses through the Allegro. The Ideal motive sounds but in gasping, broken accents. It is only after the delirium has reached its climax that a period of repose, an analogy of the lyric period is attained. The childhood of the man is lisped naïvely; youth and its frolicking unconsciousness are aptly portrayed; manly passion and conflict end the sec-



RICHARD STRAUSS.

September, 1901.

The time is not afar when the symphonic poems of Richard Strauss will be given in a specially devised opera house; when one will occupy an evening, and send home with nerves unstrung, brain and soul on fire the devoted disciple of the greatest living composer, the greatest master of orchestration that has thus far appeared. And Mr. Paur might do worse things than play us an entire Strauss program, beginning with "Don Juan" for the first Allegro of this gigantic symphony, "Till Eulenspiegel" for the Scherzo, and "Also Sprach Zarathustra" for a thunderous Finale.

Despite the fact that it is preceded only by "Italia," "Macbeth" and "Don Juan," "Tod und Verklärung" gives us *in esse* all the overpowering qualities of Strauss, chiefest of them being imagination without the obscenities and ugliness detected by sensitive natures in later compositions.

"Death and Transfiguration" is a masterpiece. The nineteenth century, with its devotion to the material, nevertheless produced some poets and prose masters for whom death had a peculiar predilection. There is the mystic Maeterlinck, with his sobbing shadowgraphs of Death the Intruder; Tolstoy, with his poignant picture of the Death of Ivan Illyitch; Arnold Böcklin, that Swiss master, who sang on elegiac canvas his "Toten Insel"; and have we not all read Walt Whitman in his matchless threnody "When lilacs last in the doorway bloomed"? It is not strange, then, that Strauss, a lyric philosopher of the same passionate pattern as Friedrich Nietzsche, should wrestle with a problem old as eternity. He does it in this symphonic poem—does it by the use of large sym-

the dark tower he goes, and dauntless at the last he sets the slughorn to his lips and blows victory in the very teeth of Death. Perhaps this most modern of poems gives the key to the Strauss music better than any other in the English tongue. The dying man sunken in lethargic slumber, his heart feebly beating in syncopated rhythms, recalls his childhood, his lusty youth, his mad passion for life in its thickest.

He toils and reaches summits only to hear the implacable "Halt!" of destiny. Yet he continues to combat Fate, only to be laid low. And dying, he triumphs; for his ideal lifts him to the heights, to "Sun-Smitten Sunium." He has dared, and daring conquers. The fable is old—as old as the Prometheus myth. In music we have it incarnated in Beethoven's Fifth Symphony, the tonality of which—C minor, C major—Strauss has adopted. Liszt, too, in his "Tasso," a symphonic setting of Goethe's tragedy, attempted the same task, accomplishing it in a brilliant, spectacular fashion. He is not a dramatic psychologist of the Strauss calibre. If Richard Wagner had completed the "Faust" trilogy it might have matched "Tod und Verklärung."



The thematic grouping of the Strauss poem is simplicity itself when compared to the towering

tion, for the ominous "Halt!" is blared out by the trombones. The development—as in all developments of this composer—contains miracles of counterpoint buried in passages of emotional splendor. With cumulative power and pathos we hear a climax of imposing sonorities; the march-like motive of the Ideal is heard in all its majesty, and in a C major of rainbow riches the poem finishes.

Strauss has never surpassed the plangency of coloring, the melting sweetness of this score. He is more philosophic in "Also Sprach Zarathustra," more dramatic in "Don Juan," more heroic in "Ein Heldenleben," but never has his message been so consoling, never has he set so vividly over his orchestra the arc of promise. That such music came forth from his potent youth is a prophecy of astounding future. He is the only living issue in music to-day; no other master has his stride, his stature.



That merry old rogue's tune "Till Eulenspiegel" is a scherzo-like rondo picturing the crazy pranks of the historic Tyll Owlglass; it has been played here by Mr. Paur and the Boston Symphony Orchestra. Its grotesque, passionate melancholy, tender violence, its streaks of broad humor interrupted by mocking pathos, its galloping down a narrow

avenue, at the end of which looms the gibbet, its mockery of custom, flaunting of the Philistine and the unrepentant death of Till make it a picture unparalleled in music literature. Scored brilliantly the rondo leaves in its trail a whiff of sulphur and violets. It is fantastic music, fantastically conceived, fantastically executed.



"Don Quixote," op. 35, being a theme with variations on certain episodes in the life of Don Quixote de la Mancha, was first played in America by Theodore Thomas, January 6, 1899. It is yet to be heard here or in Boston. Arthur Mees has written a descriptive study of the work, and there is an analysis in German by Arthur Hahn. Strauss in character drawing, his profound powers of psychology are at their best in this extraordinary composition. In the introduction we hear the gallant knight, his brain fired by chivalric deeds of derring-do, reading from his beloved volumes of adventure. Fancy a muted tuba! By muting the brass in the conflict with the giants Strauss shows them to be the figments of the Don's imagination. His own "knightly" theme, caricatured in dissonances with a wild harp *glissando*, reveals his madness and also marks his entrance into the real world accompanied by the doughty Sancho Panza. Ten variations follow, beginning with the windmills, ending with his death. The knight and squire ride through the air on their wooden Pegasus, blindfolded, the wind whistling about their ears—chromatic flute passages, harp, kettle drum and a specially devised wind machine—only to realize later that their steed has never left the ground—this fact being impressed on the listeners by the continued trilling of the brasses throughout the movement. But I leave you to read Mr. Mees' admirable analysis. The poem is philosophic, humorous, ironic, genial and musical—do not forget that, with all his deviations from the normal, Strauss is always musical. His inventive skill, his feeling for the characteristic phrase, his characteristic harmonic hue are exhibited here in their happiest.



Of "Also Sprach Zarathustra" and its titanic profile I have nothing new to say. Readers of THE MUSICAL COURIER, December, 1897, may remember the study made of this work. Thanks to Mr. Paur, we remember the Nature theme with its mighty transition from C major to C minor; the yearning motive, the Credo; the dwellers in the rear world and the sensuous thrilling sweep of the joys and passions. Science and its crawling fugue, the dance—O, most exacerbating of dances—the night song and the daring dissonances at the close, all these remain images of eternity. It is music the like of which has never before been heard on earth. That alone constitutes a claim for originality quite irrespective of liking or disliking it.



"No mask! NO mask!" cries the terrified Camilla in "The King in Yellow." As we may remember, Robert W. Chambers relates the tale of a terrible play which poisons the minds of its readers. There are many to whom Richard Strauss' tone poem "Ein Heldenleben" proves as musically baneful. What many have thought and still think is not true. Strauss wears no mask. His own musical lineaments, convulsed in passion's grimace, exultant with grandiose dreams, or distorted by deadly rage, are the naked expression of his fantastic soul. And to the orthodox his contempt for clear tonalities, his mockery of the very harmonic foundations of the art, his juggling with bizarre rhythms—in a word, his avoidance of the normal, the decent, the facile, the smug and the unoriginal is as great a crime against ethics as the lucidly insane proclamations of the Master Immoralist, Friedrich Nietzsche.

Yet further hearings convince one regarding Strauss' sincerity. He is working out his own artistic salvation on his premeditated own lines. He is the solitary soul of Hauptmann, and he is doomed to mockery until he is understood.

It is impossible to escape the compelling magnetism of the man from Munich. He is still young, still in his storm and stress period. When the time for clarification comes Strauss in this final analysis will emerge a very big man. His "Hero's Life" has its ugly spots—critics and criticism are objectified in a cruelly sardonic fashion—and that battlefield will remain for this generation either sheer brutal noise or also the forefront of the higher aestheticism in music. One way or the other it matters little: the reputation of Strauss will not stand or fall by this poem. He has written others—"Also Sprach Zarathustra" and "Tod und Verklärung." The main thing to record is the overwhelming impression of power, anarchistic if you will, that informs "Ein Heldenleben." And all the more disquieting is the discovery that this Pied Piper of Dreams wears no antique musical mask—his own is tragic and significant enough.



And let it be said here that for conventional program music Strauss has ever manifested a violent aversion. The only clue he gives to his work is the title. Highly imaginative commentators do the most mischief, for they read into this music every imaginable meaning. It is then as absolute music that "Ein Heldenleben" must be criticised, though the names of the various subdivisions give the hearer, if not a key, at least notion of the emotional trend of this composition. This is the way Richard Strauss has outlined the scheme of his E flat Symphony, op. 40, his "Eroica":

I.—The Hero. II.—The Hero's Antagonists. III.—The Hero's Consort. IV.—The Hero's Battlefield. V.—The Hero's Works of Peace. VI.—The Hero's Retirement from Worldly Life and Strife and Ultimate Perfection.

It must be remembered that this is a purely arbitrary arrangement, for in the formal sense the ground plan of the symphony would be thus: The first three sections contain the thematic statements; the next two—parts four and five—are devoted to the exposition or free fantasia; the last is a highly elaborate summing up or Coda. Here is the symphonic form in an attenuated shape, the chief novelty being the introduction in part five—or second division of the working-out section—of new thematic material, modest quotations from the Strauss earlier symphonic works.

There can then be no doubt as to the identity of the protagonist of this drama-symphony—it is the glorified image of Richard Strauss. This latter exploitation of personality need not distress us unnecessarily; Strauss but follows in the footsteps of Walt Whitman and of his own contemporaries—Rodin, the sculptor; Gabriel d'Annunzio, in "Il Fuoco"; Nietzsche, in "Zarathustra"; Tolstoy, in all his confessions—despite their inverted humility; Wagner, in "Meistersinger"; Franz Stuck, the Munich painter, whose portrait of his own eccentric self is not the least of his powerful work. Strauss might appreciatively quote Walt Whitman: "Am I of mighty Manhattan the son?" as a justification of what paradoxically could be called his objective egotism. But the composer not only deifies the normal man, he shadows forth Nietzsche's super-normal humanity. He is a very Victor Hugo in his colossal egotism, yet he names it the ego of mankind. So, putting aside all this welter of philosophy and aesthetics, one is forced to return to the music as absolute music.



The Hero theme is Beethovenian in its majesty—the entire section has a Beethoven color, despite its

dissonant interruptions—while the second section, an amiable picture of the composer's adversaries, suggests in a trituated manner the irony, caricature and burlesque spirit of "Till Eulenspiegel." His critical adversaries are represented as a snarling, sorry crew, with acrid and acrimonious souls, duly set forth by the woodwind instruments, chiefly the oboe; there is also a horrid sounding phrase, empty fifths for tenor and bass tuba. Then the hero's wife is pictured by the solo violin, and it must be confessed that her theme is banal. It mounts in passion and interest after the dialogue. After that—chaos! It is but the developing of the foregoing motives. And such an exposition, it is safe to say, has never been heard since saurians roared in the steaming marshes of the young planet, or when prehistoric man met in multitudinous and shrieking combat. Yet the web is polyphonically spun—spun magnificently.

It is all too intricate to grasp at several hearings, though it may become child's play for the next generation. Richard Wagner's case must not be forgotten at this point. So complex is the counterpoint of Strauss that one of his commentators recommends the all but impossible feat of listening to it horizontally and vertically. In the fifth part we hear themes from the composer's "Don Juan," "Macbeth," "Death and Transfiguration," "Till Eulenspiegel," "Zarathustra," "Don Quixote," "Guntram" and his lovely song, "Traum durch die Dämmerung." With the Coda, after some sinister retrospection of an agitated life, comes peace, pastoral, soul renewing.

There is some repellent music in the score, but then the neo-realists insist on truth, not on the pursuit of vague and decorative beauty. It is the characteristic versus the ornamental; and who shall dare predict its future success or extinction? One thing must be insisted upon—the absolute abandonment of the old musical rubric, else Strauss and his tendencies go by the board. The well sounding, the poetic—in the romantic sense—are thrown to the winds in this monstrous orgie—an organized orgie in the Balzac meaning of the phrase—for Strauss is only mad north-northwest, and can always tell a harmonic hawk from a hernshaw. In his most delirious moments he remembers his orchestral palette. And what a gorgeous, horrible color scheme is his! He has a taste for sour progressions, and every voice in his orchestral family is forced to sing impossible and wicked things. He owes much to Beethoven, Berlioz, Liszt and Wagner—the Wagner of "Tristan" and "Parsifal"—and at times he compasses both beauty and grandeur.

And he is one of the greatest masters of his art by virtue of his profound science, fantasy, heaven-scaling audacity and tremendous musical temperament.



Of "The Famine of Fire," Carl Söhle writes in *Musikalische Wochenblatt*. And he is by no means a Straussian: "The eagerly awaited one act opera 'Feuersnot' by Richard Strauss, was brought out by von Schuch with all the brilliancy of a Dresden première, but unfortunately achieved only a *succès d'estime*. Is 'Feuersnot' better adapted for the stage than 'Guntram'? Despite the fact that in the former Strauss steps merrily in the footprints of the 'Meistersinger,' the public in its 'compact majority' drew a long face when the curtain fell. Of course this is no criterion; one knows the reception usually accorded works which break away from the conventional order of things—yet 'Feuersnot' does not seem to be a revolutionary work in any particular—Strauss does not show any new phase of himself in it. One would imagine that, given an acquaintance with Strauss' originality in music, this new work should not be difficult to comprehend, and that his orchestral compositions are growing

in popularity is proven by the constantly increasing demand for repetitions of these.

"In 'Feuersnoth' there are satire, foolishness and the 'Beckmesser'-'Eulenspiegel' idea in the variation, of which he does not tire. Whence all this gall and spleen in Master Strauss? In view of the early recognition of his genius, this role as a martyr of progress ill becomes him. Recall the cases of Wagner and Liszt, where in the one instance the plenitude of glory came to him late in life, and in the case of Liszt honors as a composer were denied him until after his death.

"To give a general idea of 'Feuersnoth' is to describe it as the kernel of 'Meistersinger' and 'Till Eulenspiegel' transposed to a one act opera.

"The composer has used for the groundwork an idea taken from a Netherland saga. With all respect for Wagner, I applaud the fact that Strauss possesses so much self-denial as to have the book of this opera prepared by a professional librettist—perhaps he recalled the soggy libretto of his 'Gunttram.' 'Feuersnoth! Minnegebot!' Kunrad der Ebner—relative of the well-known young knight from Franconia—young, handsome and irresistible, sees and loves his Evchen, and the row begins. Here, too, the time selected is 'Johannistage.' Evchen—now called 'Diemut'—daughter of the Burgomaster, is full of tricks; the kiss stolen in public makes her revengeful of love, and she traps the loving swain and imprisons him in front of her window. The tricky woman leaves suspended in midair the provision basket containing her lover, who had planned this means for ascending to the beloved one. To insult now is added injury—the scorned love above and from below the taunting chorus of Philistines—all this needs be punished. And, see, the spell works, for instantly all light, all fire, in the town dies out. Feuersnoth—Dearth of Fire. And in the wake of this famine naturally much complaint and distress; punishment awaits the sinner: 'Down scoundrel! No fooling. We'll hang you much higher.' But Master Kunrad has by this time climbed to the overhanging joist, and settling himself drops his stage name, and as Richard Strauss, the Hofkapellmeister, in life size, reads his beloved city of Munich a very severe sermon:

"Im Hause, das ich heut zerhaun,
Haust Reichen einst, der Meister,
Der was kein windiger Gaukler, traun,
Der herhe Herrscher der Geister.
Der warb um eure Herzen lang,
Gewann der Grossten Gunst—
Allein euch Kleinen macht er bang,
Bließ all sein Werben umsonst.
Hat sich wacker mit euch geplagt,
Der Stadt gross Ruhm gebracht,—
Schnählich habt ihr ihn ausgejagt
In neidischer Niedertracht. * * *
Da triebt ihr den WAGNER aus dem Thor—
Den bösen Feind, den triebt ihr nit aus—
Der stellt sich euch immer aufs Neu zum STRAUSS."

"This the good residents of Munich must calmly put in their pipes, and in answer can only bleat like the lambs in 'Don Quixote.' So they do anything to get back their fire again, and the lovers are given each other in happiness. Be it remarked that the old Burgomaster is a strangely complacent father, and does not interpose the slightest obstacles. And at the end it reads—though sadly labored the words—

"All Wärme quillt vom Weibe,
All Licht von Liebe stammt—
Aus heiss-jungfräulichem Leibe
Einzig das Feuer euch neu erflammt."

"The libretto of Ernst von Wolzogen is, as might have been suspected, reeking with the atmosphere

of the 'Überbrettl'; and according to the above quoted ending several virtues might be wrecked on it; at any rate, it is nothing for the 'Dresdener Pensionate,' which has its Bungert. Throughout this threadbare text the psychological consideration is kept fresh and humorous. Great was the expectation to see how the liberally used Munich dialect would sound with the Strauss music. But alas! the flood of music washed away all of this; music remains an ideal speech in which the character of dialect is an impossibility. In this case even the realism of a Richard Strauss has met unsurmountable obstacles—here this is plainly proven.

"The music to 'Feuersnoth' is well worthy of Strauss, both in imagination and content, and displays all the marvels of the Strauss orchestration. Unprecedented 'geniality' of coloring, and in addition to this an abundance of fresh and national melody such as Strauss himself has never before equaled. Most prominent is the charming waltz, later the airy love scene with the gracile nightingale woodwind polyphony. The latter is probably the richest, but it would seem to be a bit out of key with the situation, inasmuch as the entire work can only be reckoned as a farce; and so this sudden Tristan-like outburst of the lovers—or to be more accurate, the betrothed ones—does not seem to be in keeping. But when the fire dies out, and again when it rekindles, there sounds the lost wonderful music which expresses the mood entirely; all this with the most daring combination of motives and with tremendous climax. For the chorus there is much work and to these numbers Strauss has devoted much of his skill. Treatment of the voice is the weakest part of 'Feuersnoth,' as it was of 'Gunttram.' The orchestra tells everything. True, in the 'sermon,' beautifully sung by Scheidemantel, there are traces of more singable moments.

"That Strauss can compose in every branch, even opera—not to forget his glorious songs—this he proves with 'Feuersnoth.' But the field particularly his own remains that of instrumental composition."

JAMES HUNEKER.

THE DUSS CONCERT BAND.

MANAGER JOHNSTON has definitely arranged for the appearance of the Duss Concert Band in New York at the beginning of the summer season. This organization, assisted by soloists, will give a concert in the Metropolitan Opera House Sunday night, May 25. Immediately thereafter a three months' tour will begin. The band will visit all the principal summer resorts.

The announcement in a recent issue of THE MUSICAL COURIER that Mr. Johnston had become the manager of the Duss Concert Band has aroused interest. There is a desire to hear this body of musicians, led by Mr. Duss, who holds a unique position in the world of music. Capable critics who have heard this band and seen Mr. Duss wield the baton concur in the opinion that the combination is an interesting one in many respects.

The repertory of the band is large, embracing compositions in various forms and illustrating the classic and the modern in music. In this repertory are many taking compositions of Mr. Duss, for he is a composer as well as a conductor. These works have been played to immense audiences in Pittsburg, Cincinnati and other cities and have been well received.

Mr. Duss anticipates with much pleasure the forthcoming tournée of his band. This promises to be very successful.

The Allentown (Pa.) *Morning Call* said of William Bauer's appearance there recently with Leonora Jackson, in the annual fall concert of the Euterpean Club: "William Bauer, the pianist, added greatly to the delightfulness of the program by his accompaniments, as well as his solos, which were characterized by delicacy of touch and much depth of feeling."

Silence Dales' Success.

THE violinist Miss Silence Dales, of Lincoln, Neb., who is well and favorably known in the West, and who scored a signal triumph for herself and for her State at the Pan-American Exposition at Buffalo, is now on a professional visit to Salt Lake City and the adjoining region. Recently she was one of the assisting artists at the Tabernacle choir concerts in Salt Lake and also in recital with Miss Carrie Bridewell, of the Grau Grand Opera Company.

The following press notices attest her success:

" * * * Miss Dales fairly captured her hearers. Her bowing and technic are far in advance of other girl violinists, and she shows great improvement since her appearance here with the Orpheus Club in January, 1900. Then the *Tribune* said: 'She is the best girl violinist ever heard here,' and to-day that can be accentuated. She has a winsome appearance, is careful in all her movements, and puts her whole heart in her work. She finely rendered the Bruch G minor Concerto; Romance, by Rubinstein, and 'Bee,' by Schubert-Liszt." * * *—Salt Lake Tribune.

" * * * She is a violinist of rare attainments, and plays with a feeling and depth rarely witnessed even in the most accomplished male performers. She gave several numbers last night, and was warmly applauded after each.—Deseret Evening News.

" * * * Miss Dales, the violinist, created a furor in her number, Bruch's Concerto in G minor. * * * She has the faculty of getting tone volume out of a violin such as is possessed by few performers on that instrument. * * *—Salt Lake Herald.

The following are extracts from an article written for the *Deseret Evening News* (Salt Lake) by Prof. J. J. McClellan, the accomplished organist of the Tabernacle and professor of music in the University of Utah:

" * * * For a young woman to so sway her audience and hold its complete attention by her fine technic, musically phrasing and superior bowing is a rare occurrence in these parts. Miss Dales is not a 'girl violinist.' She is a mature artist upon the violin, one that breathes through it, makes it a thing of life and thrills every hearer. A more graceful bow arm is seldom seen; in fact, this is one of her strong points, and her bowing is an object lesson to our violin students. * * * Miss Dales plays upon a seemingly famous violin and brings from it all there is in it. Thoroughly mature and thoughtful, she is an artist bound to be known the world over if she continues on her upward course. All in all, Miss Silence Dales is a superb artist, and I am happy not only that I have had the privilege of accompanying her but of hearing her charming work.

Miss Dales plays a grand old violin built by Alexander Gagliano, pupil and contemporary of Stradivarius. In 1702 the same maker made a violin especially for Corelli, which instrument has come down to the present time through the hands of a number of the world's most famous players, and is now owned by William Worth Bailey. Experts to whom both instruments are known adjudge the specimen owned by Miss Dales to be a close second if not fully equal in tone quality and carrying power to the now historic Corelli violin.

Charlotte Maconda.

MME. CHARLOTTE MACONDA has returned from her successful tour to the far West. From time to time we have published enthusiastic press criticisms about her singing, and we here add two more opinions:

Mme. Charlotte Maonda, a singer who has never before been heard in Denver, delighted an appreciative audience at Trinity Church last night, where she gave a recital, assisted by the College of Music Choral Union.

Madame Maonda was in fine voice and rendered each number on the program with a spirit, grace and delicacy which has seldom been equaled in this city.

The program opened with the march and chorus from Wagner, which was well executed by the Choral Union. Madame Maonda sang a generously lengthy program, rendering vocal gems in French, Italian, Spanish and English. A little group of simple ballads, including Foote's "Irish Folksong" and Nevin's "Twas April," seemed to especially please the audience. Perhaps, however, the gem of the evening was the Polonaise, which Maonda sang with such sweetness, charm and flexibility that she was encored again and again. The high notes had the purity and clearness of the song of a bird, while the trills and staccato notes fell like perfect pearls upon the ears of the audience. She was accompanied by Frederick Schweikher. We have not had in the city so fine a concert singer as Madame Maonda.—Denver (Col.) Times.

Mme. Charlotte Maonda made a most agreeable impression. Professor Torrens unhesitatingly says of her that she is the coming soprano singer of the land. Her voice is one of surpassing richness and is used exquisitely. In quality and style it is much like Sembrich's, and it reflects a most careful and intelligent coaching. Fine singing one could not ask to hear and her delighted auditors are quite ready to agree with Professor Torrens concerning her future. Madame Maonda sang a selection from Verdi's "Traviata" and the Polonaise from Thomas' "Mignon," and the solo with the chorus number (Gounod), "From Thy Love as a Father." In each she was superb and the applause which came from the delighted audience left no doubt as to her triumph.—Morning Star, Rockford, Ill., December 17, 1901.

Oscar Franklin Comstock will give his third studio recital in Washington, D. C., next Wednesday. He will sing two of Berenice Thompson's "Three Songs from Some Verses," the words of which are by Helen Hay, the daughter of Secretary of State John Hay.

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AND OTHERS.

FRENCH THE DOMINANT LANGUAGE?

(From last Sunday's New York Sun—See Editorial.)

IN the eighteenth century French was spoken currently, if not exclusively, at almost every court on the Continent of Europe, and was accounted indispensable, not only by English diplomats but also by English travelers. It then bade fair to become the medium of universal intercommunication. There has been so marked a change in this respect that the prospect of French becoming a world tongue, so far as civilized peoples are concerned, is commonly looked upon as extinct, even by Frenchmen themselves, who since 1870 have taken a gloomy view of their future under all its aspects.

A very different forecast is made by H. G. Wells, the author of the remarkable series of articles entitled "Anticipations," which have been in course of publication in the *Fortnightly* and *North American* reviews. In a recent number of the *Fortnightly* the conviction was expressed by Mr. Wells that neither English nor German, but French, has the best chance of becoming a world language; that is to say, the language which educated persons in all countries will be most powerfully incited to learn in addition to their own.

It is pointed out that among persons not actually subject to British or American rule, and neither waiters nor commercial travelers, the inducements to learn English rather than French or German do not increase but actually decrease. The decisive factor in the matter is the amount of science and thought which the acquisition of a language will open to the man who learns it. It is, therefore, pronounced a fact of great significance that the number of books at present published in English is less than that published in French or German, and that the proportion of serious books is very greatly less.

Moreover, the existing conditions of book production for the English reading public offer no hope of any immediate change in this particular. Mr. Wells directs attention to the fact that there is neither honor nor reward—there is not even food or shelter—for the American or the Englishman who devotes a year or so of his life to the adequate treatment of any spacious question; and so small is the English reading public with any special interest in science that a great number of important foreign scientific works are not even translated into English. Such translations as do see the light are made only to sell, and are too often the work of ill-paid women and girls, who have no special knowledge of the matter to be translated. English publishers do not care to bring out serious books, alleging that these do not pay, which is but another way of saying that there is no reading public for such productions. There is no body of great men either in England or the United States, no intelligence in the British court, that might by any form of recognition compensate the philosophical or scientific writer for poverty and popular neglect.

In fine, the more powerful a man's intelligence, the more distinctly he must see that to devote himself to increasing the scientific or philosophical wealth of the English tongue will be to sacrifice comfort, the respect of the bulk of his contemporaries, and all the most delightful things of life, for the barren reward of a not very certain righteous self-applause. Mr. Wells concedes that these things, if they were merely the grievances of the study, might well enough be allowed to rest there. He insists, however, that they must be recognized in any forecast of the future of the English tongue, because the intellectual decline of the literature published in English involves ultimately the decline of the language, and of all the political possibilities that go with the wide extension of a language.

Mr. Wells has no doubt that German will be disseminated beyond its natural limits during the coming years, but not to the same extent as French. It is admitted that there are more books published in Germany than in France, just as there are more books published in France than in England; but it is pronounced questionable whether the reader of German has quite such a catholic feast spread before him as has the reader of French. Whatever may be said of French fiction on some grounds, it is indisputably attractive to foreigners; on the other hand, there is a mass of German fiction that is probably as uninteresting to a foreigner as are the great majority of English and American novels.

Then, again, German, as compared with French, is unmelodious and unwieldy; and, in print, it is cursed with a blinding lettering that the German is now too patriotic to sacrifice. Before the War of 1870 there was a growing tendency to print German books, that looked forward to an audience wider than a national one, in the Roman type which is used by Englishmen, Frenchmen, Italians, Spaniards and Portuguese; but there has since been a reaction in favor of the Gothic type, which is so trying to read. A similar patriotic tendency has checked the development of new words of classical origin. By insisting upon the evolution of scientific terms from Teutonic roots the Germans have obstructed the international use of such terms. The indigenous German technical word is clumsy, and remains compromised by its every-day relations, to the end of time dragging a lengthening chain of unsuitable associations. The shade of meaning, the limited qualification, that a Frenchman can attain with a mere twist of the sentence, the German must either abandon or laboriously overstate with some colossal worm cast of parenthesis. That the German and French tongues will come into conflict for ascendancy in Continental Europe Mr. Wells feels assured, and he is disposed to believe that French will become preponderant in the great urban region that will arise about the Rhine.

We have said that the number of books published in French is greater than that published in English. This fact of itself demonstrates that the French reading public is something different and very much larger than the existing French political system. Other facts, often overlooked, are noted by Mr. Wells, to wit, there is a critical reception for a work published in French that is one of the few things worth a writer's having; and, again, the French translators are the most alert and efficient in the world. One has only to see a Parisian bookshop, we are told, and to recall an English one, to realize the unattainable standing of the French. The English shopful is either brand new fiction or illustrated narratives of travel, or gilded versions of the classics of past times, done up to give away. The French bookshop, on the other hand, reeks of contemporary intellectual life; the serried ranks of lemon covered volumes cover the whole range of human thought and interest.

Then, too, as we have said, the Frenchman has with the Englishman and the Italian a certain community of technical, scientific and philosophical phraseology, so that it is often easier for an Englishman with some special knowledge of his subject to read and appreciate a subtle and technical work in French than it is for him to read a French novel. Moreover, French technical terms, being derived from the Latin or the Greek, are not so immediately and constantly brought into contrast and contact with their roots as they would be if, like so many patriotic German technicalities, they were derived from native radicals. They are, consequently, free to qualify and develop a final meaning distinct from their original intention. In the growing and changing body of science this counts for much.

As between French and German, it is finally to be noted that against the former tongue are arrayed hostile frontiers. Germany has hostile neighbors who fear her ascendancy, and have set their hearts against the use of her language. Among the Slav, Bohemian and Hungarian peoples, and in Roumania, French will attack German in the flank, and will have a clear prospect of predominance.

NATIONAL CONSERVATORY

Aids the McKinley Memorial Fund.

A MODEL program was presented at the concert which the National Conservatory of Music gave at the Madison Square Concert Hall last Wednesday evening for the benefit of the McKinley Memorial Fund. This conservatory, founded by Miss Jeannette L. Thurber, has now a world-wide reputation. Men and women of international fame are at the head of the departments. The work of four of these departments, by the way, was shown to great advantage at the concert, namely, the orchestral, directed by Leo Schulz; the piano, directed by Rafael Joseffy; singing, directed by Eugene Dufrache, and violin, directed by Leopold Lichtenberg. The National Conservatory Orchestra is composed of students and teachers of the conservatory. For special concerts, professionals are engaged sometimes to assist the wind choir.

The playing of the orchestra last Wednesday night was excellent, and no end of the credit belongs to the conductor, Mr. Schulz, for the smooth performance. Evidently there had been more than one rehearsal. The numbers played by the orchestra were Mendelssohn's Fourth Symphony in A major and the overture to Beethoven's "Egmont." The orchestra also accompanied Miss Grace Halleck, who played the first movement of Schumann's Piano Concerto, and Master Julius Casper, who played Vieuxtemps' Fantaisie Appassionata. Miss Halleck, who is now herself a teacher at the conservatory, is a pupil of Miss Adele Margulies. After Joseffy, Miss Margulies is the power in the piano department. Miss Halleck's playing proved a strong feature of the concert. She has the musical tone and clean cut technic of the Margulies pupils, and some of her own individuality as well.

Master Casper managed his violin skillfully and surmounted the technical difficulties of Vieuxtemps' composition with comparative ease. Casper is a pupil of Lichtenberg. A career is predicted for the gifted boy. Besides his solo, young Casper occupied the seat of the concertmeister during the performance of the orchestral works. The vocal soloist of the evening, Harry T. Burleigh, sang the Romanza to the "Evening Star," from "Tannhäuser." His sympathetic baritone was heard with pleasure. After no end of recalls Mr. Burleigh seated himself at the piano and accompanied himself while he sang one of his own songs, a pathetic plantation melody. Mr. Schulz accompanied the singer at the piano in the "Tannhäuser" Romanza. Mr. Burleigh, who is a graduate of the conservatory, is now one of the assistant teachers in the singing department at the conservatory. He is the baritone soloist in the choir of St. George's Protestant Episcopal Church, where Mayor-elect Seth Low and J. Pierpont Morgan are communicants.

CARL'S SPECIAL SERVICES.—The congregation of the Old First Presbyterian Church, together with a throng of visitors, were treated by Organist William C. Carl to exceptionally fine musical services last Sunday. A specially prepared program was given in the morning, and in the afternoon parts of "The Messiah" were sung. Mr. Carl gave in his musicianly and impressive style several organ selections. At the morning service his beautiful anthem, "The Decennial Te Deum," was sung.

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GERMAN HEADQUARTERS OF THE MUSICAL COURIER,
BERLIN, W., LINKSTRASSE 17.

December 2, 1901.

MY recent contribution to these columns, entitled "Herr Professor," has called forth some peppery comment in Berlin. I have received several letters, signed and unsigned, from local teachers and their pupils. The letters were in the highest degree complimentary. Summarizing their contents, I find that I am young, that I know nothing, and that I am unfair.

To the first of these charges I might reply with the famous words of Burke, "The crime of youth is one that I can neither palliate nor deny." The second accusation I pass over in modest silence; against the third I here-with set down a protest loud and long.

One man writes: "You parody the hard working music teacher. How about your American compatriots—particularly female—who come to Berlin and help render the life of the piano teacher a burden? Has the picture no reverse? Is there no other side? Are you blinded by patriotism or prejudice?"

The picture has a reverse, and there is another side. I tried to present it elsewhere, some time ago, and I present it again here, now. We might call the picture.

Ma and Miranda.

[PERSONAGES: Prof. X., a prominent piano teacher in Berlin. Miranda, from Oatville, U. S. A. Ma, from the same place. SCENE: The Professor's studio.]

PROF. X.—"Come in." (The door opens, and Ma sweeps in, followed by Miranda.)

MA—"Are you Professor X.?"

PROF.—"I am." (Bows and waits expectantly.)

MA (Bustles up to Prof. X. and shakes his hand effusively)—"I'm so glad to see you. I've come all the way from Oatville, U. S. A., just to speak to you."

PROF.—"Indeed! Won't you be seated, Madame?"

MA—"Well, Miranda, aren't you going to shake hands with the Professor, your new teacher?"

PROF.—"My dear Madame, it seems to me—"

MA—"Shake hands, I say, Miranda." (Miranda timidly approaches Prof. X. and shakes hands with him.)

MA—"So, there. It didn't hurt, did it, Miranda?"

MIRANDA—"No'm." (Both laugh loudly.)

PROF.—"If you would permit me to—"

MA—"Of course you've heard of my daughter?"

PROF.—"I cannot say that I have. If you will allow me to—"

MA (With rising voice)—"You haven't heard of Miranda Jones, known to all the papers as 'Musical Miranda'?"

PROF.—"You see, here we read only important—er—that is, I should say, large—"

MA—"Why, it was in both Oatville papers."

PROF.—"Might I ask—"

MA—"They said Miranda is the most musical genius in our State."

PROF.—"I'm glad to hear it, I'm sure, but—"

MA (Severely)—"The *Messenger* called her the first flowering bud of our sprouting musical tree."

MIRANDA (Correcting)—"Plant, Ma."

MA (Witheringly)—"That was in the *Witness*. A rare musical plant that in our fertile musical atmosphere has developed like new potatoes under the early spring sun."

PROF. (Meekly)—"Just one moment. I should like to know—"

MA—"Are your hands warm, darling?"

MIRANDA—"Yes, Ma."

MA—"You might play something then for the professor."

MIRANDA (Opens piano, and preludes on the C major arpeggio).

MA (Beaming)—"She always does that before she plays. Here are your notes, dear."

PROF. (Sinks into chair.)

MA—"Hasn't she a fine position?"

PROF. (Wearily)—"Very good."

MA—"She's nervous playing for such a great man as you."

MIRANDA (Whose start has not been very successful)—"It always takes me some time to work into a piece right."

MA (Nervously)—"Take it easy, sweetheart; there's no hurry."

MIRANDA (In serious difficulties, but struggling bravely)—"I don't understand it; this part went fine at home."

PROF. (Rises)—"Never mind that passage."

MIRANDA (Tearfully)—"Only yesterday I did it great."

MA (Soothingly)—"Let it go, darling. I always said that mean run don't really belong in the piece. Play something else. Play your own composition for the professor."

PROF. (Hurriedly)—"One moment. Allow me a few

questions first. I should like to test your ear. (Seats himself at piano, and strikes chord.) "What is that?"

MIRANDA (Promptly)—"Notes."

MA (Triumphantly)—"You can't corner my Miranda."

PROF. (Smiles)—"They are notes indeed, but what particular combination of notes; that is the question. Is this the chord of C major or C minor?"

MIRANDA (At random)—"C major."

MA (Observing Prof. X.'s face)—"Think, Miranda. You are always so quick with your answers."

PROF. (Kindly)—"Come, now, C major or C minor?"

MIRANDA (Confidently)—"C minor."

MA (With anticipatory look at Prof. X.)—"I knew she'd get it right."

PROF. (Dryly)—"It happens to be wrong. It's the chord of D major."

MA (Flustered)—"You have such a funny way of asking questions."

PROF. (Plays E flat scale)—"What is this?"

MIRANDA—"A scale."

PROF.—"Correct."

MA—"Isn't she just fine?"

PROF.—"Which scale is it?"

MIRANDA (Gazes blankly at Ma).

MA—"Would you play it again, please, Professor?"

PROF.—"Certainly." (Plays it.)

MIRANDA (Begins to cry)—"I never—boo—hoo—could remember—boo—hoo—the names of those scales."

PROF.—"With whom did you study, Miranda?"

MA (Quickly)—"She never had a lesson in all her life. She learnt it all herself."

PROF.—"How long have you been playing, Miranda?"

MA (As before)—"Ever since she was two years old. Used to climb on her father's knee so that she could reach the piano, and she was so musical she played on the black notes, too."

PROF. (Really)—"Really? Quite astonishing. Tell me, Mrs. Jones, why did you come to me? I take only advanced pupils, and I charge 20 marks per lesson."

MA (Gasps)—"Twenty marks? Why, that's \$5! Old Prof. Crabclider used to teach Miranda for 50 cents an hour."

PROF.—"I thought you said Miranda never had a teacher?"

MA (Confused)—"Well, she—she never really took lessons. He just showed her things. We can't pay your price. I'll give you \$1 a lesson."

PROF. (Stiffly)—"I never teach for less than 20 marks. Besides, I could not take your daughter under any circumstances. She is not advanced enough, and what is more, she never will be. She hasn't one grain of musical talent, and she—"

MA (Hysterically)—"Miranda, Miranda—did you hear that? Not advanced—no talent; well, I never, really, that's what we paid \$120 for; to come here and be told by a long haired, chicken faced foreigner—and you stand there and say nothing, Miranda?—that's the reward of playing in concerts and being told that you are a potato that buds—a bud that buds in the—the impudence of some people is too much for words, and I only hope that your pupils are as talented as Miranda, who has played in thirty-one concerts, fourteen of which were for charity and one for George Washington, that is on his birthday, and then asking \$5 for a lesson—why don't you ask \$50; it's the same thing, and you'd be as likely to get it, and—and—you ought to be ashamed of yourself."

MIRANDA—"Come, Ma."

MA—"I'm only too glad to. Here's your music. You better not forget it or you won't see it again. Come, darling."

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PROF. (Politely)—“Good morning.”

MA (As she and Miranda depart)—“I don’t want his good mornings. I never heard of such impudence. Five dollars, and you a plant on a musical tree. I’ll get the Oatville *Messenger* to write a piece”—(their voices die away on the stairs).

LEONARD LIEBLING.

Berlin Concerts.

Musical activity has slackened a bit here after the rush of the early season. Critics and performers are sparring for wind, professionally speaking.

Godowsky’s piano recitals at Beethoven Hall are, without any doubt, the most important series of musical events now taking place in Berlin. The repertory of this artist seems absolutely limitless. He commands the entire range of piano literature, and from it he selects with consummate musical taste. Some of our great pianists are not always fair toward themselves and toward our great composers. Certain recital programs have too close a connection with the public and the box office. In that respect Godowsky is sternly dignified. He chooses his program to suit himself, not his public. He is one of the few musicians for whom Art—writ with a capital—comes first, and everything else afterward.

To those who have an eye for such things, Godowsky’s latest program is an index to his absolute knowledge of all piano music. I append the program herewith: Prelude and Fugue, op. 35, No. 1, E minor, Mendelssohn; “Davidsbündertänze,” Schumann; Nocturne, C minor, Field; Rondo Brillante, Weber; Ballade, Grieg; Six Studies, Chopin-Godowsky; “Islamey,” Balakireff.

I reached Beethoven Hall in time for the Chopin transcriptions. It is in these ingenious and eminently musical arrangements that Godowsky shows us his very best qualities. Some of our critics have taken to waving these monumental works aside with the cool comment, “Pooh, a profanation of Chopin.” It is rather late in the day to break a lance with these gentlemen. Godowsky’s Chopin adaptations have already won for themselves a permanent place in piano history. But I should advise these reverent commentators to beg, borrow or steal a few of the “Studies,” peruse them carefully and note particularly the manner of Godowsky’s “profanation.” It would be a valuable lesson in harmony and counterpoint.

On this night the pianist’s success was unbounded, and he played as encores Rosenthal’s “Papillons,” Chopin’s G sharp minor Study, and the same composer’s B flat minor Prelude.



Miss Zudie Harris, of Louisville, Ky., U. S. A., gave a most interesting and successful concert at the Singakademie. Her program consisted of two concertos, Mozart, in D minor, and Chopin’s, in F minor, works of widely divergent character and scope, requiring on the part of the performer extreme musical taste and a comprehensive technical equipment. With these qualities Miss Harris is blessed in abundance. She possesses, besides, poetry and versatility. With rare intelligence she differentiated between the simplicity of Mozart and the passion of Chopin. The touch, tone and manner of attack were adapted to each. Mozartian naïveté is not easy of interpretation on our modern grand piano. The tenderness of the second movement in the D minor Concerto and the buoyancy and lightness of the third were achievements far above the ordinary. Impressive, also, were Miss Harris’ firm rhythm and her straightforward method of playing, free from any and all mannerisms.

The Chopin Concerto was done with spirit and splendid technical mastery. The soulful romanza received a sympathetic reading, and the brilliant last movement sparkled with animation.

Small wonder that Miss Harris was enthusiastically applauded, repeatedly recalled, and finally forced to play an encore, Rubinstein’s G minor Ballade, read with exquisite tonal and pedal effects.



The fourth Nikisch concert, with the Philharmonic Orchestra, brought no startling surprises of any kind. We are thoroughly familiar with the Leipzig director’s interpretation of Beethoven, two of whose works, the “Coriolanus” Overture and the “Pastorale” Symphony, began and ended an entire scheme of program music. In both these numbers Nikisch was sympathetic, precise and vital. His depiction of the thunder storm episode, in the symphony, was a most effective piece of orchestral, or shall I say directorial, virtuosity.

Richard Strauss’ “Death and Apotheosis,” one of the grandest of modern symphonic poems, was given an authoritative and impressive reading. At times, however, there was lacking some of the verve and convincing power which I have heard Strauss’ stick draw forth in performances of this work. Nikisch does not seem fond of crass colors, glaring contrasts, and screaming climaxes; he is the great orchestral refiner, the gentleman of the baton.

The soloist was Erika Wedekind, of Dresden, an oldish, pale-blonde person, attired in a picnic gown of anemic blue. She sang two coloratura arias, Mozart’s “No che non sei capace” and “A vos jeux, mes amis,” from Ambroise Thomas’ “Hamlet.” Her voice is a worn, monotonous soprano, devoid of all freshness and charm. The middle register entirely lacks vocal quality and the high tones are shrill and strained. The coloratura passages were uneven and unclear. The staccati were done without a semblance of art. Such things as breathing in the middle of a solid phrase, and “sliding” descending portamento passages proved Miss Wedekind to be without musical intelligence or artistic tact. Her pronunciation of French, at least, was original. In the face of this formidable array of faults it is but fair to mention that the singer has a rapid, sustained trill which persistently wanders from the key. Nikisch’s selection of this soloist was a mistake. She did not fit into the frame of acceptance to which he has accustomed us.



Gertrude Peppercorn did not repeat her good performances of last season. Excessive nervousness marred most of her numbers, and in nearly all there was the kind of technical flaws that should not occur in a well-prepared program. Some of the Chopin numbers were played in the style that last season made Miss Peppercorn appear to be one of our best female pianists. The Barcarolle, the cæcile study, and the C sharp minor Etude were deserving of all praise. The same composer’s Etude in sixths is yet far beyond the young lady’s technical grasp. Only Godowsky and de Pachmann have ever played this study satisfactorily. Chopin’s F minor Ballade lacked in breadth and passion.



Arthur de Greef, a professor at the Brussels Conservatoire, made a decided hit at his concert in Beethoven Hall. De Greef is a pianist of absolutely reliable technic and

most refined artistic instincts. In three concertos, by Bach, Mozart and Beethoven, he revealed a ripe musicianship that was as satisfying as it is rare. De Greef is evidently a man of intellect, for in his performance there was revealed a distinct, logical purpose, the purpose to present an art work objectively, to expose clearly its form, construction and content, without drawing the listener’s attention from the piece to the performer. De Greef should be an ideal pedagogue.



The Henri Marteau Quartet, from Geneva, consisting of the famous fiddler, Henri Marteau; Eugene Raymond, Woldemar Pahnke and Adolphe Rehberg, gave an exceptionally successful concert at Bechstein Hall. The program contained Mozart’s F major Quartet, César Franck’s D major Quartet, and a new Quartet, G minor, op. 54, by Joseph Lauber. Marteau’s beautiful tone, his dignity and firm rhythm make him an admirable leader of chamber music. Untiring practice evidently did the rest, for these four gentlemen play with a degree of precision and accuracy that is barely reached by such old Berlin quartets as those of Halir and Joachim. The Lauber work is skillful in workmanship, but conventional in thematic and harmonic content. An allegretto scherzando, dainty and graceful, was by far the best part of the piece. A large audience was most liberal in its applause, and gave convincing proof that frequent and regular visits of the Marteau Quartet would be most welcome here.



Vita Gerhardt and Anton Witk, two musicians well known in Berlin, are giving a series of sonata evenings, for piano and violin, at Bechstein Hall. Their first program presented works by Rubinstein, B minor; Beethoven, E flat, and Richard Gompertz, G minor (new). The performances were splendid, Madame Gerhardt’s reliability and Witk’s supreme musicianship forming a combination that is bound to produce high artistic results. I did not hear the Gompertz work. The papers praised it warmly.



The celebrated Bohemian Quartet visited us last week and met with the same enthusiastic reception that has always distinguished its many Berlin appearances. The artists were as fresh, as spontaneous and convincing as ever. They gave a wonderful reading of Gernsheim’s E minor Quartet, op. 66, a ripe work that is most unjustly neglected. Dvorák’s characteristic F minor Trio and Schumann’s A major Quartet, op. 41, completed the interesting program. Edouard Risler, the assisting pianist, must not be forgotten. In fact, he could not be forgotten, for he played so musically that we were constantly reminded of his presence.



Other excellent chamber music concerts were given recently by the Berlin Chamber Music Association (Septet, op. 7, by Fritz Steinbach), by the Georg Schumann Trio (Quartet, F minor, op. 29, Georg Schumann), Joseph Debroux (sonatas for violin and piano, by Benda, Gençiniani, Tenaille, Bach, Händel, &c.), Professor Markees and Otto Begner (Sonata for Piano and Violin, op. 54, E flat, by H. von Herzogenberg) and Piano Quartet of Messrs. Egidi, Seuffert, Werner and Dechert (Quartet, op. 3, E flat, by Ivan Knorr).



Foreign violinists have rained down upon us so far this season. The latest week brought three, two from France,

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one from Russia; respectively, Jean ten Have, Joseph Debroux and Michael Zacharewitsch. Of the three, ten Have is easily the most important. He has a sure, brilliant technic, a fair sized but very sympathetic tone, and refined musical taste. He achieved decided success in Saint-Saëns' B minor Concerto. Debroux is a better musician than virtuoso. His technic is lacking in many essential points. Double stopping and purity of intonation did not seem to be his chief artistic virtues. Nevertheless, he displayed a certain intellectual grasp of his program and fine talent for characterization. Zacharewitsch is too young and too wild to be taken very seriously. He seems to have temperament, but it is all extraneous. His technic, too, he uses merely for empty show. In three or four years Zacharewitsch might have something worth while to say on the violin.



Dr. Ludwig Wüllner gave one of his interesting song recitals at Beethoven Hall. The program was devoted solely to Brahms. Wüllner is specifically a German product. He is the great voiceless singer. Outside of Germany he would hardly be appreciated. With him the texts of his songs are the songs themselves. He declaims them with wonderful art. He has a large following here, and his success is always enormous.



Bernhard Dessau is one of our best violinists. He has tone, technic, taste and temperament, the four important T's in the make-up of an artist. Besides, he is a first-rate musician, with experience and authority. His performance of Mozart's A major Concerto was superior to Halir's. The audience rewarded Mr. Dessau with much applause, and he responded with several encores.



Martha Schley is a singer who takes herself far too seriously. Adelheid Helm, another singer, should go to hear Miss Schley. Else Gründlich, pianist, wore a tasteful white frock; Heinrich Scheden, tenor, didn't.



Siegfried Wagner was in town, and conducted part of the Wagner Society concert, and all of his opera, "Bärenhäuter." Some authorities agree that Wagner societies are superfluous nowadays. The same opinion has been expressed about Siegfried's operas. Criticism, then, is superfluous, too. Besides, I heard neither the concert nor the opera.



The following works were performed last week at the Royal Opera House: "Hänsel und Gretel," "Die Puppenfee" (ballet), "Marriage of Figaro," "Der Bärenhäuter," "Prophet," "Rheingold" and "Walküre." The Theater des Westens gave "Rigoletto," "Marriage of Figaro," "Undine," "Wildschütz" (Lortzing), "Don Juan," "Beggar Student" and "Carmen."

HARMONICA.

DOLORES IN OCEANIA.—Mlle. Antonio Dolores sang at Sydney, New South Wales, on the 17th, the last one of a series of song recitals. We have seen a number of the local criticisms of a high order, referring to her artistic demonstrations of vocalism, her purely legato style and her distinct enunciation by means of which every syllable received its due value, and it is said of her also that she has flexibility, accuracy and execution, as well as a temperamental nature. Bizet, Grieg, Mascagni, Haydn, Kjerulf and Saint-Saëns are the composers whose songs she sang on that occasion. Evidently she is a singer who is an artist.

KINDERGARTEN MUSIC BUILDING.

Views of the Science of Music for Children by a Correspondence Student.

IT appears like presuming when one attempts to write on "Kindergarten Music Building." Such grand work gives forth pure, heavenly thought, and any expression that falls short of embodied harmony will be like a cloud before a star. The beauties of nature, the purity of child life are revealed in so natural a manner that the question presents itself: How could one have been, heretofore, so blind to many blessings that the Heavenly Father has scattered around and about all? The writer has lived long enough in this world to discover that she does not possess any genius for composition, and this attempt, there-

responsive chord in the little hearts, because in the method known as "Kindergarten Music Building," the cultivation of the youthful mind is so gradual and natural that the child soon gains independence of thought, the foundation of all higher mental development.—Norma Draper Baugh, in the Boston Times, February 23, 1901.

MOBILE, Ala., February 9, 1901.

TONKUNSTLERS GIVE A BEETHOVEN NIGHT.

NO one could picture greater contrasts than those attending the Beethoven night by the Tonkünstler Society. The members have had much difficulty in seeking a suitable meeting place for the Manhattan nights, there being also Brooklyn nights every month. After a few meetings at the Aschenbroeck Club house, the committee, not being quite satisfied with the arrangements, voted to return to the former meeting rooms, 114 East Fourteenth street. This number stamps the gay and Bohemian character of the neighborhood. While the members of the society may not be able to do better for the present in the matter of a clubhouse, they should not rest until they have found a place that is conducive to the advancement of art. The Beethoven evening, Tuesday, December 17, was arranged in commemoration of the anniversary of the great man's birth, which occurred some time in or about the middle of December, 131 years ago. An evening with the sublimest of composers would be more in keeping with the subject if performed under different surroundings. It is doubtful if the members of the society themselves relished the clinking of beer glasses in the near distance, the clang of horse car bells, and occasional whiffs of smoke through the open door as an accompanist to Beethoven. Then can anyone imagine hearing good music in a room three times longer than it is wide?

Henry Schradieck, the violinist, and Miss Katharine C. Linn, the pianist, played the "Kreutzer" Sonata as the opening number. It proved a thoroughly musical performance, and certainly there was no suggestion in the music or in the playing of it of anything to arouse the baser nature of man. Poor Tolstoi; he simply selected the wrong music to adorn a tale. Messrs. Bendix, Bauer, Altschüler and Schulz played one of the early string quartets, the one in G major, No. 2, op. 18. Mr. Bendix is an excellent concertmeister, but in ensemble music of this kind he is less convincing. His violin was too prominent and his conception was not in accord with the best Beethoven readings. Leo Schulz is a solo player, but he has mastered the art of effacing himself in quartet playing. Nothing could be more beautiful than his 'cello tones in the second movement of the quartet.

The vocal numbers of the evening were contributed by Miss Martha Wettingel, a talented young contralto, and Anton Schott, of operatic fame. Miss Wettingel, a pupil of M. J. Scherhey, sang sympathetically and with much taste three of the songs by the great composer, "Busslied," "Ich Liebe Dich" and "Mailied." Mr. Schott, who was in remarkably good voice for a veteran, sang the song cycle "To the Distant Beloved," and he sang it with wonderful art. It was a pleasure to hear this sterling artist once more. Louis V. Saar accompanied for Miss Wettingel, and Josef Weiss for Mr. Schott, and both pianists are entitled to a share of the success of the evening.

KREISLER AND SCHUMANN-HEINK IN RECITAL.—Tuesday afternoon, December 31, Madame Schumann-Heink and Fritz Kreisler will be heard in a violin and song recital in Mendelssohn Hall. This will be the first appearance of either of these artists in a recital here this season.



NORMA DRAPER BAUGH.

A Teacher of Piano and Kindergarten Music Building.

fore, is the practical result of the influence "Kindergarten Music Building" has had upon one of its many students. At least, there will be the effort, and if success is still far distant, will try, try again. The beautiful study appears to the untutored mind somewhat rugged and unyielding at times, and at first I was nonplussed over various problems, but I have been creditably conned through the profound though simple study by my patient guide, Mrs. N. K. Darlington, the originator of the system, who has taken every opportunity to remind me that the glad new century is rich in golden opportunities for those who are willing to accept them, and ready to work for sufficient intelligence to gain an impression of their presence. Human nature owes Nina K. Darlington a debt of gratitude for that which she has uncovered in her wonderful system, and "Kindergarten Music Building" cannot fail to gain worldwide fame in the coming age. Heretofore the interest of child expression in relation to music has been greatly neglected, but with the combined efforts of the faithful workers in this new idea it will reach the zenith of its glory. During my life as a teacher I have been vainly seeking to discover some means to plant and stimulate the germ of truth in the young mind. Under the system of "Kindergarten Music Building" the growth of the child's mind is greatly advanced, and this during the early period of his life, when the memory accepts lasting impressions. To quote of this period from Jean Paul: "Man learns more in the first three years of childhood than in the three years of college life." The children keep a lively interest in the work throughout, and every lesson brings forth some new and beautiful thoughts. Each idea, as it unfolds, sounds a

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CINCINNATI, December 21, 1901.

THE Grau Company presented five operas in Music Hall during the week—"Tannhäuser," "Romeo and Juliet," "Meistersinger" "Manon" and "Aida." They were unfortunate in breaking faith with the public—not perhaps of their own choosing. "Carmen" was promised with Calvé, but Calvé being on the sick list, "Huguenots" was announced. Upon the arrival of the company "The Huguenots" was cancelled and "Romeo and Juliet" substituted. Madame Sembich, upon being advised of the death of her son, left for New York. Sibyl Sanderson got on the sick list, too, and she was substituted by Seygard. Van Dyck also retired on the sick list, and his place was taken by Dippel. The latter did some heroic work, and appeared as Tannhäuser, Walther and in "Aida." Edouard de Reszké was one of the redeeming features. The honors were carried off, besides him, by Madames Eames and Hauser, both American singers. It is strange how thoroughly Americans can be enjoyed when the foreigners are absent! The attendance was fairly good for "Tannhäuser" and "Meistersinger"; otherwise it was frostbitten, quite as much as the prevailing weather. The Grau Company pulled out of the city with no profits, if little loss.



"The Messiah" was illustrated on the evening of December 20 in the Recital Hall of the Conservatory of Music by Arthur J. H. Barbour, in charge of the organ department. Mr. Barbour as an organist is an authority whose experience in London, where Händel is still the revered master at Yuletide, made his remarks exceptionally interesting. The solos were sung by Miss Ada Ruhl and Miss Annabelle Ambrose, sopranos, and Miss Esther McNeill, contralto. The violin parts were filled in with artistic sense by Leroy McMakin. Mr. Barbour's lecture was informal and thoroughly enjoyable. Miss Ambrose sang "I Know That My Redeemer Liveth" with much expression and fine feeling. Miss Esther McNeill has a beautiful contralto voice, singing with clear enunciation and no uncertain degree of warmth. Miss Ruhl sang "Come Unto Him" with that simplicity and repose that belong to oratorio. The choruses were given with good volume and quality by the choir of the Second Presbyterian Church, under the direction of Hugo Sederberg.



On the same evening "The Messiah" was presented in Suiter Hall by the Oscar Ehr Gott Vocal School. It was a recital presenting the following program:

Recitative, tenor, Comfort Ye My People; air, Every Valley.

Walter C. Earnest.

Chorus, And the Glory.

Recitative, bass, Thus Saith the Lord; air, But Who May Abide.

Asa Howard Geeding.

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Recitative, alto, Behold! A Virgin; air and chorus, O, Thou that

Tellest Glad Tidings.

Miss Arabelle Crane.

Recitative, soprano, There Were Shepherds.

Mrs. Charles S. Wheaton.

Chorus, Glory to God.

Air, soprano, Rejoice Greatly.

Mrs. Charles S. Wheaton.

Recitative, soprano, Then Shall the Eyes of the Blind; air, He Shall Feed His Flock.

Miss Helen Cowen.

Chorus, Behold the Lamb of God; air, alto, He Was Despised.

Miss Mayme Ellis.

Recitative, tenor, Thy Rebuke Hath Broken His Heart; air, Behold and See.

Walter C. Earnest.

Chorus, Lift Up Your Heads; air, soprano, I Know that My Redeemer Liveth.

Mrs. Blanche Berndt Mehaffey.

Chorus, Worthy Is the Lamb; air, bass, Why Do the Nations Rage?

Leroy Tebbs.

Quartet, Since By Man Came Death.

Mrs. Mehaffey, Mrs. Miles, Mr. Ritchie and Mr. Hoskins.

Chorus, By Man Came Also.

Quartet, For as in Adam All Die.

Chorus, Even So in Christ.

Chorus, Hallelujah.

An appreciative audience crowded every inch of space and was warmed into enthusiasm by what was a performance of the "Christmas" Oratorio far above the ordinary. The chorus filled the stage completely, and was altogether made up of pupils of the school. All the soloists with the exception of two were pupils of the school. Oscar Ehr Gott directed, showing his matured familiarity with the work, as well as uncommon ability in training a body of students to a standard higher than what one is accustomed to hear. Particularly good were the choruses, "O Thou That Tellest Good Tidings" and "Glory to God," which were sung with cohesiveness, precision of attack and quality. The "Hallelujah Chorus" was given with splendid volume and power. The solo parts were taken by Walter C. Earnest, Asa Howard Geeding, Arabella Crane, Mrs. Charles S. Wheaton, Miss Mayme Ellis, Mrs. Blanche Berndt Mehaffey and Leroy Tebbs. One of the most enjoyable numbers was the quartet sung by Mrs. Mehaffey, Mrs. Miles, Mr. Ritchie and Mr. Hoskins. Mrs. Oscar Ehr Gott played the accompaniment with taste and judgment.

There is no doubt that the educational element of this city is alive to the importance of cultivating oratorio and keeping up the traditions.



Theodor Bohlmann and Pier A. Tirindelli, of the Conservatory of Music Faculty, will give a concert on the evening of January 3 in Portland, Ind.



"Pax Triumphant," the symphonic festival prologue of Mr. Van der Stucken, was brought out with great success by the Court Orchestra in Brunswick, under Herman Riedel, November 16, and was given December 14 at the Court Orchestra concert in Hanover, under the direction of Hof-Kapellmeister Josef Katzky. Musikkdirektor Joachim Andersen is to bring out Van der Stucken's "Idylle" at his Palais concerts, Copenhagen.



The musical department of the Cincinnati Woman's Club, Miss Martha Allen chairman, presented an attractive Christmas program Thursday afternoon. The program was devoted to Haydn and Mozart. Mrs. Alexander Hill, assistant chairman, prefaced the musical illustrations with a short sketch of the composers.



Quite an elaborate Christmas program was presented by the Ladies' Musical Club this afternoon. The numbers included selections from Bach's Christmas Oratorio—the duo, "Lord, Thy Mercy," sung by Miss Antoinette Werner and Oscar Ehr Gott; aria, "Keep, O Lord, My Spirit," Miss Dell M. Kendall; aria, "O Lord, My Darkened Heart Enlighten," by Oscar Ehr Gott. Two violin solos, Andante, by Ries, and "Hungarian Rhapsody," by Hauser, were played by Miss Marie Louise Wright. Gade's "Christmas Eve" will be given, conducted by Hans Seitz. The soloist was Mrs. Nina Pugh Smith, and two choirs assisted.



"Carmen" is to be the opening opera of the Rose Cecilia Shay English Opera Company in Music Hall December 31. It will be a brief season of grand opera in English.



The eighth soirée musicale of The Cable Company in the Cable Company's warerooms, Seventh and Elm streets, was attended by a cultured audience and presented the following varied program:

Introduction, Polka de Concert.....	Bartlett
Simplex Piano Player.....	
Soprano solo, Elizabeth's Prayer (Tannhäuser).....	Wagner
Miss Leonie Bueshausen.	
Tenor solo, Anchored.....	Watson
J. H. Norris.	
Monologue Selection.....	
Miss Corinna O. Clinkenbeard.	
(From the Hayward School of Elocution, 518 East Fourth street.)	
Basso solo.....	Selected
S. Winston Coffman.	
French Horn solo, Love's Sorrow.....	Shelley
Robert Finch.	
Tenor solo, Little Hero.....	Adams
J. H. Norris.	
Soprano solos—	
Love's Solace (answer to Shelley's Love's Sorrow) .. Del Campiglio	
I Love Thee.....	Grieg
Miss Leonie Bueshausen.	
Basso solo.....	Selected
S. Winston Coffman.	
Monologue Selection.....	
Miss Corinna O. Clinkenbeard.	



The soloist for the Symphony concert next week will be Hugo Kupferschmid, violinist, who met with such tremendous success in London last season. Mr. Kupferschmid was born in Aurora, Ind., and is a Cincinnatian by early association and training.

J. A. HOMAN.

PELTON SONG RECITAL.—This occurred in Flushing, L. I., December 18, in the series of the "Good Citizens' League" entertainments, assisted by Miss Florence Gale, solo-pianist; Charles Russell, cellist, with F. W. Riesberg at the piano. Miss Pelton sang a series of nineteen songs, old English, German, French, with several American composers represented. The charming appearance of the singer, coupled with a voice of wide range and artistic finish, enabled her to please greatly, and she received several recalls.

Miss Gale played with superb swing the Moszkowski Concert Waltz in E, also giving an encore, and Cellist Russell played with extreme refinement; Popper's Mazurka especially brought tokens of admiration from the audience, which was large and dressy.

The artists were afterward entertained at the home of a prominent member of the club.

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DECEMBER ITINERARY

Dec. 9—Manchester, N. H.	Dec. 7—Bellows Falls, Vt.	Dec. 18—Ogontz, Pa.	Dec. 25—Bethlehem, Pa.
8—Concord, N. H.	9—Princeton, N. J.	14—Reading, Pa.	27—Lebanon, Pa.
4—Randolph, Vt.	10—Allentown, Pa.	16—Harrisburg, Pa.	28—Greensburg, Pa.
5—Brattleboro, Vt.	11—York, Pa.	17—Johnstown, Pa.	30—Wheeling, W. Va.
6—Burlington, Vt.	19—Bryant Mawr, Pa.	20—Wilkesbarre, Pa.	31—Lancaster Ohio.

MUSIC IN BROOKLYN.

Institute Christmas Concert.

THE Children's Christmas concert which the Brooklyn Institute arranged for last Saturday afternoon attracted indeed many more grown up people than it did juniors. Two of the most popular singers, Mrs. Katharine Fisk and Gwilym Miles, appeared in a program that appealed quite as much to older people as to boys and girls. Many of the children of Christendom may love music, but three or four days before Santa Claus Day they are thinking more about dolls and sleighs and the goodies than they are about music. Still it was not the fault of children that more of them were not taken to the concert. The Saturday before a day like Christmas is a busy one for mothers, and considering this the audience which assembled to hear this interesting concert was one of fair size. It is a pity that the committee neglected to decorate the bare stage for such an occasion. At its best, Association Hall is an ugly auditorium, and giving a Christmas concert in a place unadorned with a single tree or holly berry rather emphasized the cheerless character of the place and caused more than one person to comment upon the lack of Christmas cheer. But the two magnetic singers soon changed the depressing atmosphere. Mrs. Fisk was radiant in a gown of Nile green shimmering silk, with cut jet and silver white fringe. To the rows of boys and girls seated near the stage in the centre of the hall the charming singer sang three groups of songs, fourteen altogether, counting one encore, and many of these delighted the older people as well.

The first group of songs sung by Mrs. Fisk included "The Walking Bell," by Schumann; "Sandmädchen" ("The Little Dustman"), by Brahms; "Noël," by Thomas, and "Butzemann," by Lambert. The songs in the second group were "The Dandelion," by Chadwick; "Little Boy Blue," "Violets" and "An Open Secret," by Woodman. The third list began with "The Minuet," by Fairlamb; then followed two songs by Brewer, "The Little Bird" and "There Was an Old Woman," and then two songs by Jessie Gaynor, "The Discontented Duckling" and "The Gingerbread Man." For an encore, Mrs. Fisk sang Brewer's cradle song, "Rockaby Dearie." The little folks beamed upon the singer, and she in turn smiled at them, and enunciated most distinctly the words of the songs intended especially to convey the excitement and surprises attending Christmas. Her voice never seemed sweeter or fresher than it did last Saturday while singing for those fortunate Brooklyn boys and girls.

Mr. Miles sang only one number for the juveniles, an "Animal Song," by Shelley, in which the singer enumerates the gamut of dumb creatures in Noah's Ark in a most amusing fashion. The remainder of Mr. Miles' solos were

familiar Christmas songs, "The Birthday of a King," by Neidlinger; Gounod's "Nazareth," "It Came Upon the Midnight Clear," by Meyer-Helmund, and Adam's "Noël." The last two Mr. Miles sang to harp accompaniment, played by Miss Avice Boxall. Mr. Miles was in good voice, and his resonant baritone and manly style suited well the lofty music by Gounod, Adam and Neidlinger. Miss Boxall played three harp solos, unaccompanied, "Winter," by John Thomas, and two Welsh melodies, "David of the White Rock" and "The Bells of Aberdovey," and particularly pleased the young people with her music. Mrs. Fisk and Mr. Miles closed the concert by singing Arthur Gorring Thomas' beautiful duet, "Night Hymn at Sea." Miss Sally Sherwood Betts played the piano accompaniments, and played them sympathetically.

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the leading singers in the country. Her recitations were beautifully delivered at the performance last Thursday, and into her air, "He Was Despised," she put the moving note of sadness. Although suffering with the grip, Mr. Tew distinguished himself as an oratorio singer. Turning around from the conductor's stand, Mr. Hall asked the indulgence of the audience on behalf of the basso. But for an occasional huskiness there were no apparent shortcomings in the singing of the bass solos. The assisting orchestra, with Gustav Dannebner as concertmeister, was better than usual. William H. Norton, at the organ, also helped in giving smooth accompaniments. Lastly, too much cannot be said in praise of the choral singing. It was splendid. For the first time the names of the members of the oratorio society were printed upon the house program. The membership list is as follows:

Soprano.—Miss Florence Allen, Miss L. O. Brown, Miss Ida Brown, Miss A. E. Buck, Miss G. B. Bulkley, Miss Anna B. Boleschka, Miss Katherine E. Blossom, Miss L. Cordts, Mrs. Howard W. Connelly, Miss Dora S. Clark, Miss K. A. Cushman, Miss E. R. Clark, Mrs. J. G. Carine, Miss Susie W. Delp, Mrs. M. E. Decker, Mrs. James L. Eglington, Miss Pauline J. Emmel, Mrs. T. T. Freeman, Miss Edith Forrester, Miss Sadie G. Greene, Miss Augusta Glathe, Miss Mabel M. Gould, Miss G. R. Hoyt, Mrs. Edwin Hulett, Miss A. Hawes, Miss Emma Hutchings, Mrs. E. M. Hancock, Mrs. G. W. Hutchinson, Mrs. Walter Henry Hall, Mrs. G. W. Hoyt, Miss E. H. Hamblet, Miss B. M. Hancock, Mrs. H. J. Humpstone, Miss Anna J. Jupp, Miss O. Jones, Mrs. M. Knudson, Mrs. Hermon B. Keese, Miss Nellie A. Leverich, Mrs. C. H. Milham, Mrs. W. J. McKay, Mrs. Mary Mutter, Miss E. Mitchell, Mrs. Lillie Michaelis, Mrs. G. Mohrhan, Miss E. T. McGrath, Miss Jennie H. O'Bryan, Mrs. H. Penwarden, Miss C. Lucy Potter, Mrs. E. S. Pratt, Miss R. S. Pierce, Miss Alice A. H. Rich, Miss Minnie A. Smith, Miss R. E. Smith, Miss Annie P. Smith, Miss C. M. Smith, Miss A. Strype, Miss Christine Stiner, Miss Bertha E. Sibell, Miss R. C. Talmage, Miss Etta L. Terwilliger, Miss E. Tomes, Mrs. Augusta M. Thompson, Miss Mona Taylor, Mrs. Elizabeth Tuthill, Mrs. George A. Taft, Miss D. E. Tayleure, Mrs. Emma Van, Miss Emma J. Wilson, Mrs. R. Werdermann, Miss Lizzie Winlaw, Miss Minnie D. Wiebe, Mrs. A. A. Warford, Mrs. E. R. Whitney, Mrs. J. M. Walter and Miss E. S. Wescott.

Alto.—Mrs. H. F. Asbury, Miss B. H. Boleschka, Miss Teresa M. Burnett, Miss V. E. Clark, Mrs. T. B. Cole, Miss J. T. Dunville, Miss H. M. Decker, Miss H. E. Diller, Miss Mabel Doxey, Miss Alta L. Foulk, Miss Abbie M. Fowler, Mrs. C. A. Greene, Miss C. I. Goll, Miss Etta Gesner, Miss Mary S. Henderson, Miss Rebecca Lane Hooper, Mrs. A. O. Jones, Mrs. A. T. Johnston, Miss C. E. Ketcham, Miss Louise Kalley, Miss A. B. Kohart, Mrs. Charles Lexington, Mrs. Theodore F. Miller, Mrs. L. D. Mapes, Miss H. E. Miller, Mrs. Clara Miller, Mrs. J. G. Ould, Mrs. E. D. Russell, Miss Lena Ryder, Mrs. F. Ressegue, Miss H. A. Richards, Mrs. Lily Scherer, Mrs. E. T. Saake, Miss F. E. Stillson, Miss L. M. Schoenhardt, Miss Lillian G. Thomas, Miss Ella Von

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WHITNEY TEW

The London Press says of Mr. Tew's singing:

The Stage—“Mr. Whitney Tew proved himself a singer of excellent capabilities. His voice, which has a basis of great compass, is delightfully sympathetic, full of tenderness and instinct with a sense of joy. He could not have been surpassed in his rendering of Schumann's ‘Der Knabe mit dem Wunderhorn’ and Lisa Lehmann's curiously weird ‘Myself when Young.’”—July 4, 1901.

London Musical Courier—“Mr. Whitney Tew's singing was marked by a high order of intelligence. He is one of the few singers now before the public who possess the mannerisms of a true artist. Besides his powerful and sympathetic he has a remarkable memory, and he never fails to display an intuitive knowledge of the poetic and dramatic significances of the text. In four songs by Bach, Brahms, Schubert and Schumann he exhibited great powers of vocalization and expression, and a style in singing German so thoroughly Teutonic that it was hard at times to realize his American origin. . . . Three songs in English were equally impressive.”—July 5, 1901.

Ladies' Pictorial—“The fine bass singer, Mr. Whitney Tew, gave the first of his recitals in Stevens' Hall, Madame Lehmann's ‘In Memoriam,’ was a great test of Mr. Tew's manner and inflection, and he sustained the interest of his audience well throughout it; and it is a supremely hard work for a single voice—fragmentary, passionate, moody, with its pedal-note of acute sorrow. . . . Mr. Tew is fortunate in possessing a powerful voice of fine quality, and he has both the voice and brains for success.”—May 25, 1901.

Daily Telegraph—“Mr. Tew is an artist who commands attention and deserves praise. Especially has he the gift of feeling and the power of conveying it to others, while in point of intelligence he leaves but little to desire. Mr. Tew essayed last evening songs of widely contrasting kinds and of various countries, but the manner and spirit proper to each were easily revealed, and the result was a conspicuous success.”—May 25, 1901.

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November,
December
And January.**

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Tenor.—C. A. Billings, L. O. Brown, Howard T. Cole, James Dwyer, James L. Eglington, Olof Gates, Willard H. Gray, John E. Gepper, E. C. Hopson, James S. Miller, W. J. McKay, John Nelson, J. G. Ould, C. R. Platt, Charles L. Spencer, G. A. Tait, E. L. Taylor, Harrison H. Valentine and R. Werdermann.

Bass.—Alva W. Allen, H. F. Asbury, James D. Anderson, Samuel R. Burns, John R. Benner, Jr., F. V. Burton, J. W. Bailey, H. P. Carol, J. S. Comstock, J. T. Dwyer, James H. Duncan, Jr., F. E. Evans, Charles E. Greene, Andrew Gardthavsen, E. B. Hyde, Charles F. Hurlburt, E. I. Horsman, Jr., Fred Hesse, Jr., M. C. Hamblen, E. W. Hodgson, H. J. Humpstone, Henry C. Knight, Robert A. Lyman, Charles Lexton, L. D. Mapes, Charles H. Meyer, S. T. Pearlbach, W. A. Palmer, W. H. Quin, A. L. Sessions, H. I. Storms, L. M. Stone, W. W. Thomas, Ernest L. Watkins, H. G. Whittlesey, W. A. Whitelaw, Perry E. Wilhelm, E. R. Whitney, H. J. Wechtel and William E. Welch.

Howard W. Connelly is secretary of the society and Henry C. Knight is the treasurer. At the spring concert, the society will present Verdi's Requiem.

Last Wednesday evening Wissner Hall was crowded with music students and their parents for the second in the series of joint recitals given by the pupils of Alexander Rihm and Henry Schradieck. An excellent program of violin and piano music was performed. Miss Minnie Müller and Miss Georgina Walsh played the Beethoven Sonata in G major, op. 30, No. 3, for piano and violin. Miss Johanna Wolz played as a piano number the first movement of Hummel's Concerto in A minor, her teacher, Mr. Rihm, playing the orchestral part on a second piano. Mr. Schradieck accompanied his talented pupil, Miss Walsh, in her violin solo, Saint-Saëns' "Introduction and Rondo Capriccioso." Miss Betty Trier played as a piano solo the Schubert Impromptu in A flat. A brilliant performance of Weber's "Jubel" overture was played on two pianos as the closing number by the Misses Müller, Wolz and Horle and Mr. Rihm. January 22 is the date of the next recital.

Mrs. William E. Beardsley gave the first of her musicales for this winter at her pleasant studio in the Pouch Gallery last Tuesday afternoon. The hostess in the musical program was assisted by Claude Madden, violinist; Miss Genevieve Brady, soprano, and G. Charles Kunz, pianist. The guests greatly enjoyed the program, which Mrs. Beardsley arranged as follows:

From Suite, op. 44, for piano and violin.....Schütt
Soprano—
A May Morning.....Denza
Still Wie Die Nacht.....Bohm
DeinBohm
An Open Secret.....Woodman
Miss Genevieve Brady.....
Piano, Concert Etude.....Grünfeld
G. Charles Kunz.

Violin, Berceuse.....Godard
Trio, Morire!.....Mr. Madden
Miss Brady, Mr. Madden and Mrs. Beardsley.....Papini

Miss Brady sang her songs very sweetly. The parts from the Schütt Suite were charmingly played. Both the piano and violin solos added to the attractiveness of the program. The trio by Papini was sung and played in a most musical style and proved altogether a unique number for an informal musicale. For these musicales Mrs. Beardsley issues no cards, but she sends out personal invitations for each day.



The Hoadley Musical Society, which claims to be the oldest amateur orchestra in Greater New York, gave a public rehearsal at Crosby Hall on Classon avenue last Tuesday night (December 17) under the direction of Theodore John. Carl Venth is one of the former conductors of the society and his drilling is reflected in the playing of the orchestra. Mr. John, the present conductor, showed wisdom by not attempting ambitious works. The compositions played included some of Brahms' "Hungarian Dances," Schubert's "Serenade," Grieg's "Peer Gynt" Suite, "Dream After the Ball," by Czibulka; a Waldteufel waltz, a Reverie by Bottesini and other popular selections.



In the analytical piano recital which Dr. Henry G. Hanchett gave in the Assembly Hall of Adelphi College last Monday night (December 16) it was discovered that there were periods in the man's journey from the cradle to the grave for which there does not appear to be illustrative music. Dr. Hanchett, who is always original, undertook to portray the "Seven Ages of Man," and to give illustrations on the piano. He covered five ages, and then could not find anything to suit "The Judge" and "The Old Man." It was of course not difficult to dispose of "The Baby," "The Boy" and "The Lover." To glorify babyhood Dr. Hanchett played Grieg's "Cradle Song." The "Whining Schoolboy" the pianist depicted by playing "The Knight of the Hobby Horse," by Schumann, and that same composer's "Bird as Prophet." Six numbers were played to illustrate the "Lover Period": Wagner's "Spinning Song," from "The Flying Dutchman," transcribed by Liszt for the piano; the first movement from Beethoven's "Moonlight" Sonata, the Rubinstein Barcarolle, the Chopin Ballade in A flat, the "Bridal Procession," by Grieg, and the Pastoral from Guilmant's First Organ Sonata. The career of the soldier was boldly shown in the playing of the Schubert-Tausig "Military March." "The Judge," or as Shakespeare writes it, "The Justice," is the "fifth age"; the sixth is "The Old Man," and the closing period is childish old age, and Dr. Hanchett not finding anything, as he explained, to illustrate the justice or the elderly man, he played to portray the closing chapter of mortal existence Gottschalk's "Last Hope" and "The End of the Song," by Schumann. During the lecture Dr. Hanchett interrupted himself in order to play certain bars to illustrate the parts, and after he finished speaking he played the entire list of compositions through as at a regular recital. The audience greatly enjoyed the evening, which was held under the auspices of the Brooklyn Kindergarten Union.



The Brooklyn Institute will give two concerts during Christmas week. Kubelik and Miss Jessie Shay appeared Monday night (December 23), and Madame Schumann-Heink and Emil Fischer will give a joint recital Friday evening, December 27. A report of the Kubelik concert will be found on another page of this issue of THE MUSICAL COURIER. Monday evening, December 30, the Institute will give its closing song and violin recital. The singers announced are Mme. Suzanne Adams and Sidney Preston Biden. Leo Stern, cellist, and Isidore Luckstone will assist.

A NEW INTERPRETATION CLASS.—Dr. Henry G. Hanchett's announcement of his new interpretation class is one that should interest many young artists and advanced students of the piano. The repertory mentioned contains only standard works, which should already be known in part by many embryo pianists, who will find this a favorable opportunity not only to submit their interpretations to an experienced artist's criticism but also to gain repose in playing before a number of critics, and in comparing notes with others as to the most effective methods of bringing out all that the composition contains. As no criticism of technic or method of playing the piano mechanically is intended, if it can be avoided, the class is made available to those who may be studying with any teacher, but in order to make the class really valuable to every listener this will involve a slight examination for admission, so that only those who are competent to attempt real interpretation study may be admitted. Yet others are provided for, since listeners as such may become members of the class. At each meeting the special selections from the repertory to be considered at the next meeting two weeks later will be announced, and the analytical examination to be given the works will be more minute and technical, but along the same lines that Dr. Hanchett's public work has made familiar to large numbers of music students.

WORCESTER COUNTY FESTIVAL.—The Worcester (Mass.) County Festival Association at its annual meeting voted to keep on in the course it is following, undismayed by the deficit of \$2,150 at the last festival. The association has now \$2,600 in the treasury. The deficit this year was due to causes which will not recur. The following officers were re-elected for the next year: President, Charles M. Bent; vice-president, Daniel Downey; clerk, G. Arthur Smith; treasurer, George R. Bliss; librarian, Leuther M. Lovell. Philip W. Moen was elected a director for three years to fill the unexpired term of Walter S. G. Kennedy, who resigned some time ago. Charles I. Rice and Col. Samuel E. Winslow were re-elected directors for four years. George R. Wallace, of Fitchburg, was elected a member of the association. The board of government will meet after the holidays for reorganization for the next festival, and rehearsals will begin some time during January.

Season 1901-1902

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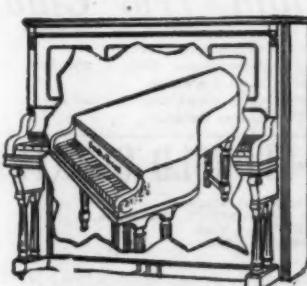
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THE BERTHOLD,
1st MARYLAND AVENUE, S. W.,
WASHINGTON, December 31, 1901.

ON MUSICAL EPIDEMICS.

WAshington is rapidly becoming the centre of many alarming musical epidemics. This fact became evident last year when germs were discovered by some of the bacteriological music critics, who found that many of the programs had become impregnated with infectious bacilli, and had communicated these germs to other programs, which later developed the dreaded musical disease. This year a number of new epidemics have made their appearance. Some have already reached an alarming stage, while others have only just begun. The Mendelssohn Violin Concerto has reached an acute stage, having been performed in whole or in part at no less than five concerts in about two weeks. Allitsen's "Song of Thanksgiving" proved extremely infectious during all of last season, and still continues its ravages.

A word of warning may keep the Godard Berceuse, from "Jocelyn," from assuming an aggravated form, and Allitsen's "Love Is a Bubble" may not reach the malignant stage if the musicians do not remain in too close proximity to its alluring pages.

What is the cause of these epidemics, and what musical sanitary measures should musicians take in order to avoid these attacks? The remedy is simple. First keep track of the new compositions at the Congressional Library, and make it a point to have some music presented at your concerts "for the first time." Let us have new pieces introduced here, and let Boston, Chicago and New York hear them afterward. The Congressional Library often affords our musicians the chance to see new music sooner than it can be seen elsewhere, and there is no reason why they should not present novelties to the musical public of Washington, instead of always harping on hackneyed compositions.

If you cannot examine new music at the Library, at least read what music is being played in the great music centres of the world, and let's hear some of it here this winter.

Did you notice in your papers that the Chicago tenor, Hamlin, gave a Richard Strauss song recital in New York a few days ago? Has it occurred to any director of concerts here to engage Hamlin to come to Washington and give that recital here? Or has any singer here thought of doing the same thing as Hamlin? Perhaps so.

A concert player said in reply to the question where he found a certain sonata: "Oh, I knew that in Germany many years ago." Perhaps he has never looked up any new sonatas since, or perhaps he is still playing the music his teacher taught him. A man who followed this practice would be similar, musically speaking, to a man who never washed his hands or combed his hair.

Another man said: "The people in Washington can't appreciate the highest music. They must have tunes." So he proceeded to give them what he thought they wanted. But all this time a few other musicians were playing programs of a high order, and the audiences were impressed. Some of the people went away from these concerts feeling that they did not quite comprehend the difficult music, but, like the man who "enjoyed the preacher's sermons because he couldn't understand them," they entertained a great respect for the concert giver who was trying to raise them to *his* level; and they grew contemptuous toward the musician who was playing down to *their* level.

In short, now that it is about time to make resolutions for the coming year, it is here respectfully suggested that Washington musicians resolve to avoid these musical epidemics in future by using plenty of Bach and Beethoven disinfectant, that they determine to seek originality in their programs, and that they be as careful at all times in the selection of their program numbers as if they expected the German Ambassador or the Presidential party to wander into their concerts at any moment.

DR. BISCHOFF'S NEW COMPOSITIONS.

Dr. John W. Bischoff, who is probably the best known of any one of our Washington composers, wrote a number of new compositions while on his vacation last summer, which have recently been accepted and published by leading music houses.

His Nocturne Orientale is a piano piece which is not too difficult for the average player. It opens with a figure suggestive of the gondola. There is a ground base with languid arpeggios of a cloudless Oriental sky and a still night, answered by intervals in thirds and sixths of rippling water. Occasionally the dip of the oar is proclaimed by delicate grace notes in thirds. The accompaniment continues and a melody floats through the still evening. This is repeated until a graceful cadenza is reached, ending in a modulation which brings us back to the original gondola movement. It is a graceful, soothing poem, and needs velvety fingers for its proper interpretation.

Dr. Bischoff has dedicated his new song, "Come, Holy Spirit," to Elsie Bond Bischoff, his wife. It is remarkable for its simplicity of style and melody. There is nothing strained or unnatural about chords or melody, and this gives the most satisfactory sort of a setting to these well-known words. It is for high voice.

His song, "If God So Clothe the Grass," is a setting of the familiar words from Matthew. This song, which is dedicated to Dr. Bischoff's pupil, J. Walter Humphrey, opens in that declamatory style so fitted for the "basso profundo." The melody following is pleasing and well adapted to the words. Then, again, as if the singer were speaking to the congregation at the words, "Yet I say unto you," the declamatory style is again brought into play. It is one of those songs which bass singers are always trying to find, and which brings out the peculiar gruffness of this voice which so pleases an audience.

Among the concerts during the last two weeks were a song and piano recital by Mrs. Mamie Morrill Burdette and Charles Rabold, the baritone. Mr. Rabold's singing was thoroughly artistic, his tones being even throughout, and the quality of voice and his use of it satisfying in every respect. Mrs. Burdette played numbers by Grieg, Brahms, Chopin and Moszkowski, and the accompanist was Miss Ascherfield.

Oscar Franklin Comstock gave a third studio recital, in which he again demonstrated his versatility and remarkable musical memory.

Miss H. Theodora Wight was heard at an enjoyable McReynolds-Koehle lecture-recital, entitled "Evening with the Romantic German Composers." Miss Wight sang Schubert's "Serenade" with fine effect, and the rest of the entertainment was most enjoyable.

William Worth Bailey has been here with the Musical Art Society. Nevada and Kubelik have given their concerts, and there have been a number of other recitals and concerts which I will try to record next week.

BERENICE THOMPSON.

THE RUBINSTEIN CLUB CONCERT.

THE fifth private concert of the Rubinstein Club might not be mentioned here were it not for the fact that an invitation was sent for criticism. It took place on Tuesday afternoon, December 17, at the Waldorf-Astoria. Miss Agnes Mathilde Dressler played the cello with much verve and tone; Miss Io Kien, pianist, performed Liszt's Tarantella from the "Venezia a Napoli," and Frank Eaton, baritone, who sings in a Morristown church, sang the "Dio Possente" with a good voice, but unfinished registration. Should he improve his scale he would save his voice and do very well, for he has the material and has good musical intelligence. Mrs. Anne Price Strahan sang Bemberg's harmless waltz song, "Nymphs and Fauns," and in a chorus song by Manney, called "Song at Sunrise," Miss Moore (we believe she is Miss Olivette Celeste Moore, who possesses a beautiful mezzo soprano voice) sang with true charm we may say, for her singing was not only pure and always directly on the key but it was imbued with a great deal of fine sentiment, without sentimentality.

It is strange that a well trained chorus, such as is composed by the ladies of the Rubinstein Club, should sing well one selection and then half an hour afterward or less do the very opposite. In the song of Henry Loge, "Across the Still Lagoon," cleverly arranged by Frank J. Smith, with seven changes of key, singing a capella, the chorus showed its tendency in adhering strictly to pitch and gave expression and dynamic color to the performance, and immediately thereafter, in a Reverie by the late Joseph Rheinberger, a monotonous and uneven performance took place. Naturally, we must look on a song of Rheinberger's as a more difficult piece of work, but for that very reason we expect more. After all, choruses that sing with piano or orchestral accompaniment never give a true test of their work. It is only in a capella singing that a chorus can illustrate its efficiency, and here we will say that Mr. Chapman has done a great deal with these people, and he must be a remarkable man as a disciplinarian and as a chorus conductor to produce such effective results as he has in some of the songs that were heard last Tuesday night. The trouble with Mr. Chapman is that he is an American. If his name was Chapmonkey or Chapwiskey, and instead of his first name being William it was Wilhelm, there might be something in his work; but Americans, while they have the right to be car conductors and Pullman conductors and electric conductors, have no right to be musical conductors except for nothing.

Miss Kien produced a very refined quality of tone from the piano, which was a concert grand of unusual artistic merit, and an instrument thoroughly well fitted to illustrate piano music of the highest type. Mr. Levy gave out a luscious tone quality in his accompaniments. It was an Everett concert grand and it was one of the best concert grands that we have heard in recent years.

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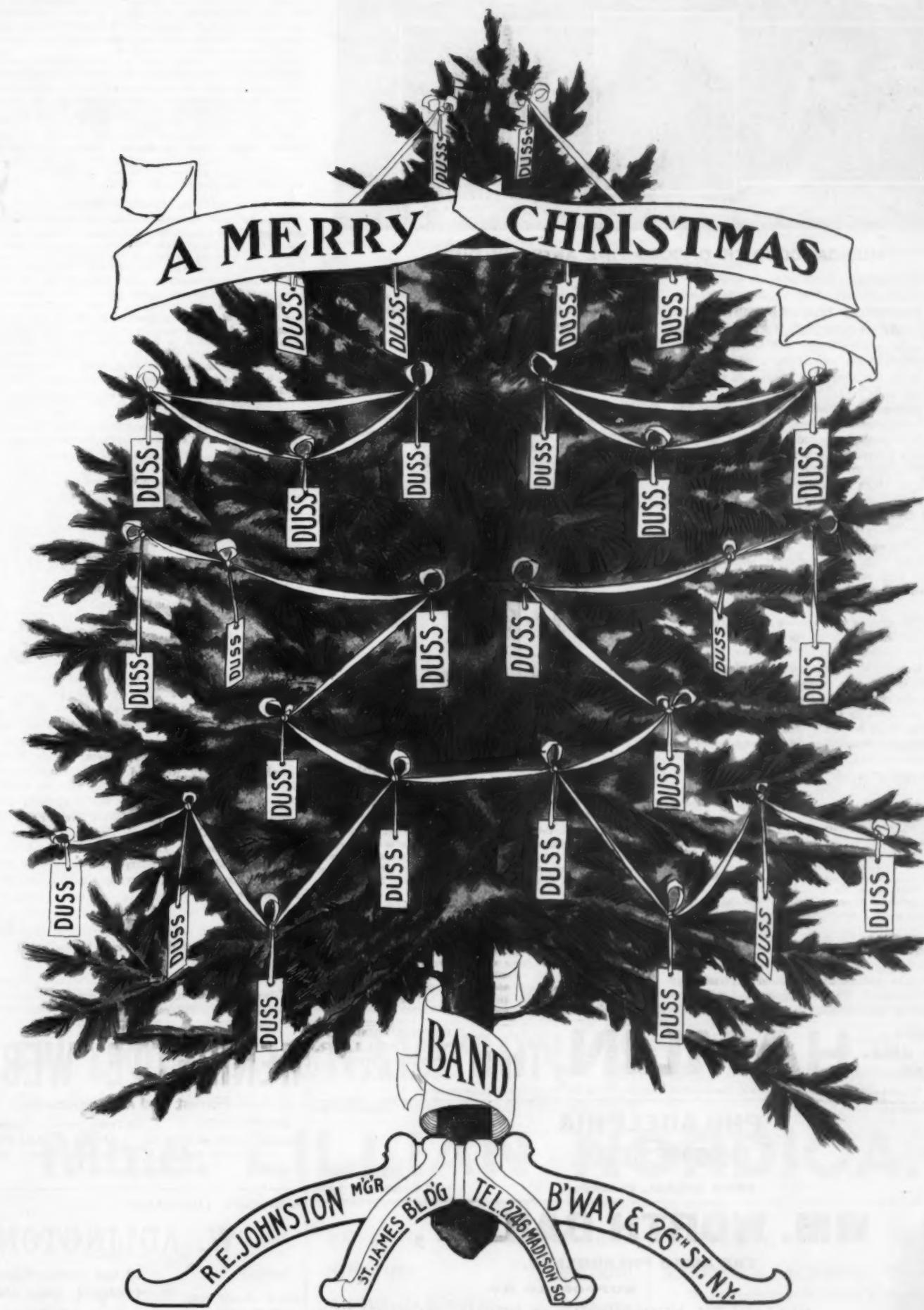
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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, December 18, 1901.

MADAME BLOOMFIELD-ZEISLER'S RECITAL.



ADAME BLOOMFIELD-ZEISLER played as an angel might well be contented to play, and she looked like a saint—a sister of the fair Cecilia, in a gown of shimmering white.

This was at the Music Hall, Fine Arts Building, last Friday evening, when, before an audience remarkable for its responsiveness and enthusiasm, Madame Zeisler presented a program which served to exhibit the marvelous genius of this great artist and the consummate technical equipment which is peculiarly hers.

Exquisite touch, octaves, caressing a melody or breaking out in wild defiance; scale passages, gentle and even as a June zephyr; heavy legato chords, delicate staccato phrases, tone colorings, dramatic episodes, surprising while they pleased; an accompaniment whispering in subtle asides, as, with reassuring emphasis, the principal theme is spoken—all these the program embodied, and much more.

When some pianists play they convey to you, in apologetic manner, the ideas of a composer. But Madame Zeisler grasps his opinion. Her art is definite.

And she is ever original. Having once heard her play a composition, be it concerto, rhapsodie or waltz, your memory retains the characteristics of the performance.

"Since what she does is so well worth remembering, what wonder that fame is hers!" Such must have been the general conclusion reached at this, her annual recital in Chicago.

The program was arranged:

Papillons, op. 2.....	Schumann
Variations Serieuses, op. 34.....	Mendelssohn
Wedding March and Dance of the Elves.....	Mendelssohn
Rhapsodie, op. 79, No. 2 (by request).....	Brahms
Ballade, op. 23.....	Chopin
Nocturne, op. 37, No. 3.....	Chopin
Scherzo, op. 20.....	Chopin
Hexanterns, op. 17.....	MacDowell
Valse (à la bien-nimée), op. 59, No. 2.....	Schubert
From Papillons d'Amour (Souvenirs Viennois).	
Norwegischer Brantzug im Vorüberzichen, No. 2, from Folk Scenes, op. 19.....	Grieg
Valse (Man lebt nur einmal).....	Strauss
Originally composed for orchestra and transcribed for piano by Tausig.	

Originality, grace and sentiment found expression in Schumann's "Papillons." Full of dignity was the Mendelssohn "Wedding March," with its familiar trio melo-

dies and heavy left-hand octave features, in which Madame Zeisler displayed great virtuosity. Rhythmic charm was in the Schubert and Strauss waltzes. Chopin, Brahms and Grieg offered interesting and startling contrasts.

Mendelssohn's "Variations Serieuses" aroused enthusiasm. In fact, during the recital Madame Zeisler was recalled about fifteen times and she graciously contributed several encores. To her the tributes of applause thus paid in this, her own city, must prove no less gratifying than the ovations tendered by the foremost concert audiences elsewhere in America.

For the benefit of thousands of music students in the



FANNIE BLOOMFIELD-ZEISLER.

State of Illinois, it would be well if Madame Zeisler's recitals took place here, not annually, but monthly.

Local estimates of her playing on this occasion will be read with interest. Said the *Inter-Ocean*:

Fannie Bloomfield-Zeisler, who occupies a place entirely her own in the piano playing world, gave her annual recital last night at Music Hall, Fine Arts Building, before an audience of fair dimensions. Her program, which was as follows, was chosen with an intelligent grasp of all possibilities for the display of her marvelous fund of resources.

This critic likewise made these comments:

Her faultless technic, her exquisite delicacy of touch, and her masterful grasp of stunning climaxes were demonstrated in convincing fashion, and brought her roses and bravos as a reward. In the Chopin numbers there was the refreshing contrast that sent even critical minds into dreamland. Lengthy as was the program, the audience generally demanded more at its close. This divinely endowed woman has never given a more brilliant recital or commanded a more flattering reception.

And here are two other accounts:

It would be little more than a repetition of enthusiastic and familiar adjectives were I to characterize anew the playing of Mme. Fannie Bloomfield-Zeisler. Those who braved the storm last night, defying the elements in the cause of art, were not at all surprised to discover that Madame Zeisler was quite up to the form which they had learned long ago to admire. More than this, she seems in the mellowing process of maturity to have gained a firmer grasp of her subjects, thus supplementing fire with the intellectual process incident to reflection.

To add anything to that which has often been said of this fine artist would be a difficult if not impossible task, and there is no virtue in ringing the changes upon a matter of common knowledge. Madame Zeisler undoubtedly stands in the front line, thanks not only to remarkable technic, but also through her mental fire and skill in interpretation. Her program of last evening, ranging as it did from the Schumann "Papillons" through Mendelssohn, Brahms, Chopin, Grieg and Strauss, illustrated the variety and fluency of her artistic moods, and created the usual enthusiasm. Few of the foreign pianists give us such scholarly work.—The Record-Herald, December 14, 1901.

MADAME ZEISLER'S RECITAL.

The single piano recital which Mrs. Fannie Bloomfield-Zeisler gives annually in Chicago fell upon the most stormy night of the season, but that did not keep her admirers from the musical feast that she had prepared for them in Music Hall. The program that she presented was designed rather to display her virtuosity rather than her skill as an interpreter of the piano classics and, therefore, better adapted to please an average audience. The tremendous nervous force of this little woman and her fine intelligence are probably the basis of her extraordinary fascination as a player.

Technically her performance is well nigh beyond praise, and it is in the higher sphere of interpretation that her musical genius best asserts itself. Her themes are developed in a masterly manner and by some subtle process of the mind, or by suggestion, she keeps before the mind of her hearers the poetic content of the work in hand.

The program is too long to give in detail. Mendelssohn's "Wedding March" and "Dance of the Elves" was best received by the audience, and for an encore Mrs. Zeisler played Schubert's "Moment Musical."—The Chicago Chronicle, December 14, 1901.



The Castle Square Opera Company will open its season of grand opera in English at the Studebaker Hall, Fine Arts Building, on Christmas afternoon. In reference to the various productions the management makes the ensuing announcement:

The first week up to and including Saturday night will be devoted to "Faust," and the second week will be given to "Carmen," beginning Monday night, January 30. The operas to follow include "Cavalleria Rusticana," "I Pagliacci," "La Gioconda," "Lohengrin," "Il Trovatore," "La Bohème," and other lyric masterpieces of similar worth. To the interpretation of these classics the Castle Square management brings an augmented and strengthened company, including all the old favorites, who have made successes in grand opera roles, and many newcomers selected by Mr. Savage with special reference to their value as artistic interpreters of the standard masterpieces embraced in the Chicago repertoire. Misses Adela Norwood, Josephine Ludwig, Gertrude Rennyson, Maude Ramey and Joseph F. Sheehan, Reginald Roberts, Winfred Goff, Edwin A. Clark and Herman Devries need no introduction to Chicago audiences. Among the newcomers of whom much is expected are Miss Marion Ivell, Ethel Houston Dufre, Francis Carrier, Frank Pagano, J. Parker Coombs and George Tennery. The advance sale of seats began last Thursday, and it was so large that it foretold the story of great success for the ten weeks the company will be at the Studebaker.



Helen Buckley, the eminent soprano, is now under the direction of the Hamlin Company, Kimball Hall.



Edwin C. Rowdon, of the Fine Arts Building, will give a vocal recital at Jefferson, Ia., on January 24.

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TOURS and CONCERTS ARRANGED.

Much sympathy is felt for George Hamlin, the tenor, in the death of his younger brother. The funeral took place on Saturday, December 14.

Commenting upon Esther Feé's appearance with the Pittsburgh Orchestra and Mme. Sembrich at the Chicago Auditorium last week, the *Daily Inter-Ocean* of December 11 said:

"The other soloist was Miss Esther Feé, who contributed a lengthy violin concerto and various encores. She possesses an excellent technical equipment, and scored even under the conditions that made her a subsidiary attraction."

It is to be hoped that this gifted young violinist will be heard here frequently this season.

A recital will be given under the direction of Mrs. Hess-Burr in Assembly Hall, Fine Arts Building on Saturday afternoon, December 21, by students who have studied with her exclusively. The first division of the program will be contributed by the younger pupils and part second by those who are more advanced.

"The piano recital given by Miss Carolyn Willard last Friday evening at the Phi Alpha Pi Hall was a very enjoyable musical event," writes a critic in a recent issue of the *Olivet* (Mich.) *Optic*. "The audience was largely a musical one and was enthusiastic to a marked degree. Miss Willard showed admirable technic and much musical skill. Her rendition of 'En Automne,' by Moszkowski, and of Liszt's 'Waldesrauschen' was especially good." The program played by Carolyn Louise Willard on this occasion embraced "Pastorale," Domenico Scarlatti; Etude "Eroica," Henselt; Romanze, Schumann; Scherzo, Brahms; "From an Indian Lodge" and "To a Water Lily," MacDowell; Capriccio, Howard Brockway; Barcarolle, Rubinstein; "En Automne," Moszkowski; "Waldesrauschen," Liszt; Preludes, G minor and F major, and Ballade in G minor, Chopin.

"THE MESSIAH" ON CHRISTMAS NIGHT.

On Christmas evening, in the Auditorium, the Apollo Club will sing Händel's "Messiah." As this is the thirtieth Christmas in the life of the organization a reunion of former members has augmented the chorus to more than 500 voices. Several of those who belonged to the first maennerchor of 1871 are singing this year. The Chicago Orchestra has been engaged and the soloists will be Eleanor Meredith, Mabelle Crawford, E. C. Towne and W. A. Howland. It is the worthy intention of the Apollo Club to make this occasion a brilliant Yuletide celebration.

The American Conservatory's department for the training of teachers in public school work has been eminently successful. It is now under the supervision of O. E. Robinson, who is one of the supervisors of music in the public schools of Chicago.

It is stated that the success of Victor Garwood is due "not so much to former comprehensive studies under European masters, but rather to a strong individuality, uncommon gifts in interesting pupils in their studies, to which is added a forceful personality." Mr. Garwood is a popular instructor at the American Conservatory.

Among well-known singers who have studied with Mad-

ame Linné, of the American Conservatory, are Sibyl Sammis, May Davis-Barber and Elaine De Sellem.

Next week Glenn Hall, the tenor, will visit New York for the purpose of singing with the Oratorio Society on December 26.

Germaine Ames, a pupil of Karleton Hackett, is now studying with Blume, in Berlin, Germany. Her European instructor speaks in high terms of Mr. Hackett's teaching.

Mme. Ragna Linné recently gave a recital before the Beethoven Club, of Memphis, Tenn.

Under the auspices of the American Conservatory a recital will shortly be given by Howard Wells, the pianist, whose fine touch, excellent technical equipment and musicianly interpretations have aroused unanimous praise here this season. Mr. Wells' appearances should not be limited to the West. Before long Boston and New York undoubtedly will hear him play.

Maconda Sings with the Mendelssohn Club.

"Chorus of Bishops and Priests," from Meyerbeer's "L'Africaine," was the opening number at the Mendelssohn Club's first concert of the season in the Studebaker Hall, Fine Arts Building, on December 17. Under the

von Holstein's dainty "Bonnie Katrine" and J. V. von Woess' difficult "Under Flowering Branches."

Arthur Dunham played the piano accompaniments and Calvin Lambert presided at the organ.

The soloist was Mme. Charlotte Maconda, of New York, who came to Chicago from the far West, where a notable series of sixteen recitals claimed her. In consequence of extremes of climate to which extensive travelling subjected her, the eminent soprano suffered from a severe cold, though few persons in the audience were aware of this fact.

Her first song was "Perle du Brésil," by David. Later she contributed a charming group: "Mignon," Gounod; "Solveig's Lied," Grieg, and "Maids of Cadiz," Delibes. As a final number the soloist gave Delibes' "Bell Song," "Lakmé." But an encore was demanded and she responded with an exquisitely sung "Lullaby."

Madame Maconda's marvelous vocalization, the exceptionally musical quality of her voice and its great range, were revealed to her listeners. In the "Bell Song" she took a sustained high D with as much composure as if it had been middle C.

"The way she takes those high notes, and her singing in pianissimo passages is simply remarkable," said a well-known soprano who sat in the audience.

And the soprano went home to dream of Madame Maconda's songs and her appearance.

For, arrayed in sparkling silver, Madame Maconda herself was "a dream."

The second concert of the Mendelssohn Club will take place on Thursday evening, March 6.



CHARLOTTE MACONDA.

These are the chief promoters of the Mendelssohn Club: Harrison M. Wild, musical director; officers, C. H. Strawbridge, president; H. F. Grabo, secretary; Joseph Adams, vice-president; C. H. Phelps, librarian; F. C. Smith, treasurer; directors, Walter R. Root, Wyatt McGaffey, H. M. Hubbard, E. F. Waite, W. C. Boorn; membership committee, Harrison M. Wild, musical director; G. M. Hobbs, J. S. Fearis, C. H. Seaman, Dr. W. C. Williams; honorary members, D. A. Clippinger, George H. Iott.

DECEMBER 31, 1901.

Miss Elizabeth Hueckes, whose voice has been likened to that of Emma Eames, has just won a scholarship given by a wealthy Westerner, who arranged that the successful competitor should study for several years with Mrs. Stacey Williams.

To Miss Celeste Nellis, pianist, of the Fine Arts Building, Mozkowski recently dedicated two original compositions. Miss Nellis played in Paris at a recital given during the World's Fair.

Miss Emma E. Clark, pianist, gave a musical in her studio at the Fine Arts Building on Tuesday evening, December 17, when Mrs. Agnes Stuble Baldwin, soprano; Miss Maud A. Miner, reader, and John W. Lince, basso, assisted.

At an informal recital given at Mrs. Regina Watson's School for the Higher Art of Piano Playing on Wednesday afternoon of last week, Mrs. Perkins played A flat Barcarolle, Rubinstein, and Nouvelles Marionettes, Scherbatchef; Mrs. Fox contributed "Frühlingrauschen," Sindring; Miss Emily Parsons, Nocturne in D flat and Waltz

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MACONDA, Soprano
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Tenor

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WEBB-GARDNER, . . . Soprano

VAN den HENDE, . . . 'Cellist

HOFMANN, Baritone

LEONORA JACKSON, . . Violiniste

By arrangement with JACKSON & WAKEFIELD.

HAMLIN, Tenor

In the South and East.

—DATES, SINGLE OR EN TOUR, NOW BOOKING—

in A flat, Chopin; Miss Margaret Root, Schumann's "Fauchingschwank"; Miss Schieb, Grieg's A minor Concerto, and Miss Murphy, G minor Ballade, Chopin. Between the piano numbers, Miss Bertha Kaderly sang two groups of songs by Schumann, Schubert, Grieg and Jensen. An artistic atmosphere pervaded the entire program, as is always the case with musical events at Mrs. Watson's residence. Among her pupils are many brilliant performers and sympathetic interpreters.

On Wednesday evening, December 18, the Schumann Club met in the rooms of the Sherwood Music School, Fine Arts Building. An interesting program, devoted to Scotch music and its influence, was presented by Mr. and Mrs. James Gill, of Kimball Hall. The next meeting of the Schumann Club will take place on January 3.

Mrs. Annette R. Jones, Leon Marx and Robert Ambrosius will be heard this season in a series of Trio Evenings at Highland Park.

Activity prevails at the American Violin School, Kimball Hall, where Joseph Vilim, the director, and his associates are preparing talented students for the concert stage.

At Mrs. Stacy Williams' studio in the Auditorium Building, on the afternoon of December 20, Mrs. Charles Seeberg, of Milwaukee, one of Mrs. Williams' most talented pupils, delighted a number of critical listeners.

In view of the fact that Madame Maconda did not sing "Ah, Fors e Lui," from "Traviata," at the Mendelssohn Club's concert here on December 17, the following comparative estimate, which appeared in one of the Chicago dailies on December 18, is, to say the least, somewhat amusing: "Her singing of the aria, 'Ah, Fors e Lui,' from 'Traviata,' stood out in sharp contrast to the recent work of Suzanne Adams in the same number at the Auditorium. If the latter is a light, coloratura soprano, what, then, is Madame Maconda?"

And then, strangest of all, this critic wrote in the next paragraph: "We know when we hear, if we are Westerners."

In reply to questions regarding the name of a novel by a very estimable author, referred to in these columns last week: It is understood that the work has been dramatized. But the name remains a mystery.

Second Concert by the Spiering Quartet.

An essentially musical audience attended the Spiering Quartet's second concert in the Music Hall, Fine Arts Building, on Tuesday evening, December 17. Eugen d'Albert's quartet, No. 2, in E flat, was the first feature, and the Andante con Moto, Allegro Vivace, Adagio ma non troppo e con moto espressione, and Allegro were full of interesting themes cleverly developed. Theodore Spiering and his associates interpreted the four movements with characteristic finish and artistic insight. In the Adagio a beautiful melody was heard to the accompaniment of a dainty rhythmic figure. The effect was original and pleasing. The treatment admirable.

Beethoven's quartet in A, op. 18, No. 15, also was played for the first time at these concerts. Exquisite tone, accurate phrasing and musicianly interpretations were once again displayed in the work of the quartet.

About chamber music there is a refining and elevating influence. Programs devoted to such music, well performed, are deserving of Chicago's liberal support and encouragement. Advocates of orchestral concerts should not lose sight of the great artistic and educational value of this special series of chamber music events.

At this recital Schubert's Rondo Brillante, op. 70, in B minor, was acceptably played by Walter Spry and Otto Roehrborn.

Bertha M. Kaderly, soprano, contributed the following group of songs: Schumann, "Schoene Wiege meiner Leiden," "Mignon," "Der Knabe mit dem Wunderhorn"; Grieg, "Lichte Nacht"; Theodore Spiering, "Nicht sing ich Lieder laut und hell Der Schmied." Miss Kaderly sang with much expression, and displayed a thorough musical understanding. There are a great many praiseworthy points about her singing, though certain of her tones are occasionally somewhat forced.

Have you seen the Spiering Quartet bow? Their bow is irresistible—like their playing. In both cases the ensemble is perfection.

Interviewers on musical journals sometimes meet with difficulties.

It is learned that a humble writer ventured the other day to secure the opinion of a distinguished and learned pedagogue.

The pedagogue expressed his views very brilliantly.

The interviewer, in ecstasies, said: "May I write down and ask the editor to publish what you have said to me?"

"No," said the distinguished pedagogue, "but if you will send me a list of questions I shall endeavor to express my views in answer to them."

In fear and trembling the interviewer wrote out the list of questions, and sent them to the distinguished pedagogue.

She heard nothing in response.

So in about three weeks she called on him.

He was very busy, of course, when she called.

"What about my questions?" she gasped.

"I found that some of them were not of the least importance," he replied.

So her spirits began to fall, and she likewise began to go down—in the elevator.

You think the above is "not sufficiently serious"?

Really, that is too bad.

Your opinion disagrees with that of the interviewer—

Who felt like the defeated heroine of a journalistic tragedy.

Electa Gifford's recent success at Duluth has thus been described:

Duluth has probably never heard a more attractive singer than Electa Gifford, who sang before the Matinee Musicale yesterday afternoon. It was one of the finest treats for the musical people of the city. Her voice is a soprano, pure, clear, penetrating and magnificently developed. Her technic is astonishing, and one gains a new realization of the possibilities of the human voice from hearing her. Especially noticeable was the beautiful quality of her sustained tones, and in this her fine control of the breath was strikingly manifest. Throughout her work there is the calm ease and repose of the thorough artist. The Mad Scene from "Hamlet" presented the marvelous technic of her voice, and was the heaviest of her selections. It was splendidly given. "Fruhlingsnacht," by

Schumann, was delightful. Another very charming number was Godard's "Berceuse." The program included a variety of numbers by Händel, Schubert, Cowen, Nevin and others.

The Matinee Musicale is certainly to be congratulated upon bringing such a delightful artist to Duluth.—Duluth Evening Herald, December 14, 1901.

Bruno Steinidel's brilliant performance of the d'Albert Cello Concerto has not been confined to the recent orchestral concert in Chicago. On Monday night his magically playing of this exacting composition aroused great enthusiasm when Mr. Steinidel appeared with the Chicago Orchestra in Indianapolis.

M. H.

The Theodore Spiering Orchestra.

THE Theodore Spiering Orchestra, of Chicago, is now to be a permanent organization. It has been reorganized on a large scale, and the regular orchestra will hereafter consist of sixty musicians, with Theodore Spiering as conductor. The orchestra will play regular weekly concerts in Chicago next season, make tours and play for a limited number of May festivals. It has been placed under the personal management of Dunstan Collins.

Glenn Hall.

THE press continues to give enthusiastic accounts of Glenn Hall's singing, as the following notices illustrate:

Glenn Hall, the soloist of the evening, is an artist. He possesses a tenor voice rich and sweet, and sings with so much of the true heart ring that one almost overlooks his perfect enunciation, splendid execution and fine tone production in the pure pleasure of listening to songs sung as songs, not as vocalises.

The first encore, "To Mary," by Maude V. White, was a gem, while his interpretation of "I'm Wearin' Awa, Jean," was as fine as one may ever hope to hear.

The time has passed when a performer might please by mumbled adaptation of a melody, for clear enunciation is to-day one of the first requirements.

The excellence of Mr. Hall's pronunciation of foreign languages, especially German, brought about many discussions as to his nationality. When quizzed by a reporter Mr. Hall said: "I get credit for every nationality except the right one; my claims on being an American date back to revolutionary times."—Wisconsin State Journal, Madison, December 6, 1901.

Glenn Hall, of Chicago, the soloist of the evening, pleased the audience from the very first by his genial manner and sympathetic voice. His songs were all beautiful old ballads, into which he put a great deal of soul. The sympathetic quality of his voice came out best in Schubert's "Serenade" and the "Irish Love Song." Frequent encores testified to the appreciation of the audience.—Madison Democrat, December 6, 1901.

PHILHARMONIC CLUB, OF MINNEAPOLIS—"MESSIAH." Glenn Hall, the tenor, has made marked improvement since his last appearance in this city.

His voice has broadened, and he is an artist. He, too, was a favorite with the audience, and sang his solos with sympathetic and intelligent meaning.—Minneapolis Times, December 10, 1901.

St. Paul Choral Union—"MESSIAH."

Glenn Hall, the tenor, sang most satisfactorily the small role entrusted to him. Mr. Hall possesses a tenor voice of exceptionally fine quality, and his interpretations possessed a dignity that promises much for Mr. Hall's future as an interpreter of oratorio work.—St. Paul Globe, December 11, 1901.

Glenn Hall, tenor, sang his various solos with true spirit, and proved his right to the place he holds among the best oratorio singers.—St. Paul Daily News, December 11, 1901.

Mr. Hall's immediate engagements are as follows: December 25, Handel and Haydn Society, of Boston, "Messiah"; December 27, New York Oratorio Society, Frank Damrosch, conductor, "Messiah"; December 30, recital, Philadelphia; January 6, private recital, Chicago; January 8, Eurydice Club, Toledo, Ohio; January 14, Handel So-



Jan Kubelik

An Overwhelming Success.

MORE THAN 26,000 PEOPLE

Attend the First Eleven Concerts.

"If ever there were a soul speaking out from the body of a violin, it is when Kubelik plays."—Boston Transcript.

"Approached the miraculous."—World.

"His playing of the Bach air was alone sufficient as something set apart by Divine Gift, not only marvelous talent but extraordinary genius."—H. E. Krehbiel, in Tribune.

Carnegie Hall, Saturday, Dec. 28, at 2:15, and Dec. 31, at 8:15.

Management of DANIEL FROHMAN and HUGO GORLITZ.

charming number included a Cowen, Nevin

Jeannette Durno in Michigan.

ONE of the many important engagements which Jeannette Durno, the pianist, has recently filled under the direction of Dunstan Collins is described as follows:

Monday evening Miss Jeannette Durno made her first appearance before Adrian music lovers in a piano recital. For nearly an hour and a half Miss Durno delighted her audience with a program of classical numbers, varied by their different movements, and by the beautiful interpretation given them by Miss Durno. She displayed in all a finished technic, great delicacy of touch and a wonderfully large and beautiful tone. Especial mention might be made of the Leschetizky Tarantelle and Schubert-Liszt "Erlking."—Adrian (Mich) Daily Telegram, December 10, 1901.

The Star Course audience assembled Monday evening to enjoy the second of the season's offerings, Jeannette Durno's piano recital. This artist's wonderful power of execution was aptly illustrated in the "Marche Militaire" of Schubert-Tausig and the Liszt Rhapsodie No. 12, the lighter numbers being given with much grace and delicacy of finish. The grand piano usually used by Miss Durno in her recitals did not arrive in time for the evening. One from a local music house was necessarily substituted.—Adrian (Mich) Daily Times, December 10, 1901.

Hofmann's Farewell Recital.

SUNDAY afternoon, December 29, Josef Hofmann will give a farewell recital in Carnegie Hall, beginning at 3 o'clock. This will be his last appearance in the East until the first week of April, and the last recital that he will give in this city during his present tour. The following is his program:

Thirty-two Variations.....	Beethoven
Chor der Derwische.....	Beethoven-Saint-Saëns
Frihlingslied.....	Mendelssohn
Spinnerlied.....	Mendelssohn
Marche Hongroise.....	Schubert-Liszt
Nocturne, F sharp minor.....	Chopin
Valse, C sharp minor.....	Chopin
Valse, D flat major.....	Chopin
Polonaise, A flat major.....	Rubinstein
Melodie, F major.....	Moszkowski
Jongleur.....	Moszkowski
Zur Gitarre.....	Wagner
Overture, Tannhäuser.....	Wagner

On the occasion of his appearance in the Metropolitan Opera House on the 15th, Hofmann received an ovation such as is rarely witnessed in our concert rooms. After the playing of his solos he was recalled twelve times, and the vast audience clamoring for an encore did not cease applauding, even after Mr. Paur began with his orchestral numbers. For over five minutes the conductor was obliged to wait, and amid scenes of enthusiasm he began to conduct the next number three times, but had to stop.

SONGS DEDICATED TO ARTHUR CLAASSEN.—Ernst Heuser, the composer of "Hünengräber," the first-class prize song at the Brooklyn Saengerfest, has dedicated his two new songs to Arthur Claassen, of Brooklyn, who was, as will be remembered, the conductor of the "fest." The titles of the new songs are "Winterträume" and "Die Sterne über im Thal." Mr. Heuser in a letter to Mr. Claassen says after the latter selected his composition for the Brooklyn festival it soon received recognition in Germany.

true spirit, and
the best oratorio

follows: De-
Boston, "Mes-
Society, Frank
er 30, recital,
ago; January
4, Handel So-

He, too, was a
with sympathetic
number 10, 1901.

IAH."
the small role
of exceptionally
genius that prom-
oratorio work.—

S—"MESSIAH."
ment since his

Mr. Van Hoose gained fresh laurels. The others were more or less satisfactory in trying parts.—Boston Journal.

Mr. Van Hoose alone was adequate to his task, and he sang intelligently, faithfully and wonderfully well. He had learned his

music thoroughly, and there was not a slip in accent or phrase anywhere which we could detect. He had voice enough and to spare, and he used it generously.—Boston Herald.

The soloists were all new to Albany, and all satisfactory. The tenor, Mr. Van Hoose, in the opening recitative, "Comfort Ye My People," set the standard of the evening very high with his rich, vigorous voice, true and pure, and his dignity of delivery.—Albany Argus.

Mr. Van Hoose, tenor, has a voice of richness and purity, with perfect enunciation. From the recitative, "Comfort Ye My People," until the solo in the second part his tones rang out as clear as silver bells.—Albany Times, December 19, 1901.

Mr. Van Hoose repeated his artistic triumph of the first part in the two beautiful solos assigned to the tenor in the score, and he was a tower of strength in the trios and quartets.—Providence Journal.

Institute of Applied Music.

THE Christmas recital by piano students of the American Institute of Applied Music was held in the small banquet room at Carnegie Hall on Friday evening, December 20. The students were assisted by the Metropolitan Quartet—Avis Day Lippincott, soprano; Mina M. Bruère, alto; E. Theodore Martin, tenor; McCall Lanham, baritone. The program was as follows:

Caprice (Arthur Foote).....	Teacher, Miss Dallas
Humoresque (Grieg).....	Lillian Kreuter,
Gavotte (Bach).....	Miss Des Rochers
Nocturne (Grieg).....	Helen Louise Clark,
Barcarolle (MacDowell).....	Miss Des Rochers
Marche Grotesque (Sinding).....	Florence Wyeth,
Sketch (Dubois).....	Miss Chittenden
Album Leaf (Mendelssohn).....	Gwenola Smith.
Adagio (Beethoven).....	Charlotte Ethel Peckam.
Allegro in E flat (Schubert).....	Kate Walker.
Night Song (Rheinberger).....	Hazel Ross.
Hail, Smiling Morn (Spofforth).....	—
Softly Fall the Shades (Silas).....	The Metropolitan Quartet.
Fantaisie (Mozart).....	Miss Chittenden
Hexentanz (MacDowell).....	Laura Brinton Macdonald.
Improvisation (MacDowell).....	Mr. Baker
Tarantelle (Chopin).....	Florence Bachmann.
Autumn (Moszkowski).....	Miss Chittenden
Song Without Words (Mendelssohn).....	Essie Elaine Ambrose.
Prelude (Rachmaninoff).....	Gertrude von Betz.
Rondo, two pianos (Chopin-Delhaize-Wickes)....	Liza Delhaize-Wickes

The evidences of careful and conscientious work, as well as of true musical feeling and intelligence, which were shown in the rendering of this program were most gratifying to the teachers, parents and friends of the students. The institute will resume work on Thursday, January 2, 1902.

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M R. JOSEPH SMITH HAS THE HONOR TO ANNOUNCE THAT HE HAS ARRANGED FOR A TOUR IN THE UNITED STATES, CONSISTING OF A LIMITED NUMBER OF CONCERTS ONLY, DURING JANUARY AND FEBRUARY, 1903, OF THE CELEBRATED

Kaim Orchestra of Munich,

DIRECTED BY
FELIX WEINGARTNER.

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SECOND KUBELIK RECITAL.

FOR his second matinee recital Jan Kubelik chose last Wednesday afternoon and Carnegie Hall. The program again was designed to display the violinist's agility in finger and bow wrist.

Concerto, F sharp minor.....Ernst Spohr
Andante from the Seventh Concerto.....Wieniawski
Souvenir de Moscou.....Paganini
Witches' Dance.....

There was a certain amount of interest to hear Kubelik play the Ernst Concerto—that difficult bit of writing which violinists respect for its technical hurdles; but the player launched in the work, the famous difficulties perished out until one verily believed the composition had become less difficult over night. With no effort at all did this boy fiddle through the number—the harder the passage the more fluent his work. And after the difficulties had been conquered so easily there remained little to admire in the composition itself. The cantabile part is of the most puerile sentimental sort, to which easily could be fitted the words of half a dozen concert hall songs. Nor did Kubelik's reading of the Spohr Andante vary much from the dignified manner in which he had interpreted the other work by the same composer several weeks ago. The Wieniawski number was brilliant and effective. But in the Paganini "Witches' Dance" he loosed all his tricks of technic, and if the music failed in its eerie effect it must be attributed to prosaicness of the time. A single instrument has lost some of its former magic for us; it takes a Strauss, with an enormous band, or a Tschaikowsky, his tonal palette heaped with sobbing purples and screaming scarlets, to send us home shuddering. So to our vitiated ears this Paganini work sounded very old fashioned.

Perhaps Kubelik realized that sentiment had not been prominently displayed on his program, for when the encore microphone began his ravages the violinist played the Schubert "Ave Maria," Sarasate's Spanish Dance, "Zapateado," op. 23, No. 6, and the Godard Berceuse from "Jocelyn." Here his tone was mellow and sufficiently languid to please even the youngest of the applauding fair ones who had sacrificed a pair of gloves for the extra pieces.

There is scarcely anything new to add to the previous cataloguing of his skill. His technic is and remains his talent.

The remainder of the program was made up of piano selections played by Miss Jessie Shay. This pianist achieved even a greater success than she had at the former concerts, and was more than equal to it, for her work was astoundingly fleet and coruscant. She played Grieg's "Wedding Day"; Moszkowski's Scherzo-Valse and Saint-Saëns' Allegro Appassionato—the latter a triple mixture of the styles of Schumann, Chopin and Liszt. In all her playing there is an enviable dash and assurance of which the public is cognizant and appreciative. The audience was not so numerous as it was on the former occasions, but the popular enthusiasm has not yet begun to wane, and the applause was vigorous. Herr Friml again was the accompanist.

Kubelik in Sunday Night Concert.

Jan Kubelik played the Beethoven Concerto at the Metropolitan Opera House last Sunday night; played it with technical finish and astounding bravura. He gave the Joachim Cadenza with an ease that took away the breath of local violinists.

Kubelik is not an intellectual interpreter of the classic, yet he held his audience throughout, a feat when one considers the usual unmusical quality of a Metropolitan Sunday night audience. He also gave Sarasate's "Zigeunerweisen" with orchestra, and the Wieniawski Variations with many encores. His reception was overwhelming. The house was jammed, the receipts being \$5,070.

Miss Estelle Liebling made her début under rather trying circumstances. She sang with flexibility and tonal purity the Mad Scene from "Lucia." She was well received by the Metropolitan audience. We wish now to

hear Miss Liebling in a more artistic environment. She should give a song recital where her versatility and musicianship and the beauty of her voice will be tested. Rudolf Friml played Liszt's A major Piano Concerto with abundant virtuosity and vigorous style. Mr. Paur conducted the "Oberon" overture and the accompaniments with his usual sagacity.

Recital by Etta Edwards' Pupils in Boston.

STEADY, vibrating tone, good carrying quality, surety attack without audible stroke of the glottis; logical, reasonable shading, always retaining the sweetness of the voice in sustained and forte passages, breathing unnoticed, yet everywhere sufficient; distinct enunciation, memorizing of music, color to suit the meaning of the music, accuracy of pitch, lack of artifice or effort—these are some of the leading qualities of the singing of Mrs. Edwards' pupils at their first morning musical of this season in Steinert Hall, Boston, on December 14. This was the first of a series of four morning musicales that are to be given during the season, different pupils appearing at each of the four mornings. Those who appeared on Saturday were not all of the advanced or finished classes.

These mornings are an innovation in the school; they are not intended as concerts or "show-off" exhibitions, but as a means of classroom résumé; the work is chosen and assigned when too late for special drill. The work is chosen from the regular repertory of the school, and as showing the actual results of daily work.

Parents and intimate friends only are admitted, and the pupils are taught to focus the mind upon the subject and not upon self and the audience. The following was the program:

Ungdom Skjönhed.....Sinding

Sweet Evenings.....Coleridge-Taylor

Mighty Lak' a Rose.....Nevin

Mrs. Rufus Corlew.

Chanson Fleurie (Louis XV.).....Jane Vieu

Puisque c'est l'hiver.....Jane Vieu

Ballato, C'era una Volto (Ruy Blas).....Marchetti

Miss Edith Ellsbee.

Sappho Ode.....Brahms

Gae to Sleep.....Fisher

Miss Ethel Wilson.

A Talk on the Correct Way of Learning French.

Miss Fannie Edgar Thomas (Officier d'Académie, Paris).

Aria from La Favorita.....Donizetti

Miss Sigrid Olsen.

L'Esclave.....Lalo

Les Glac des Fleurs.....Jane Vieu

Miss Mabelle Leslie.

The Robin.....MacDowell

Mother, Sleep.....Lehmann

Nymphs and Shepherds.....Purcell

Miss Edith Ellsbee.

Ave Maria.....Gounod

Miss Lillian Whiton.

Violin, Miss Ethel Crafts.

Miss Adeline Raymond, accompanist.

The evening concerts will again be a résumé of the whole work of the school, in the presence of a large public and amid more brilliant surroundings.

MARIE SEYMOUR BISSELL SINGS.—Miss Bissell, whose glorious voice has so long been the feature at the Broadway Tabernacle services, emerged from this semi-privacy last week, singing "Come Unto Him," from "The Messiah," at Carnegie Hall, at the Young People's Orchestral Concert. Many present heard her singing with enthusiasm, and especially were her high notes and the artistic finish of the entire number in evidence. Few metropolitan singers have the churchly repose and style of Miss Bissell, and this it is in great part which has kept her in the prominent position she occupies. While she has withdrawn from general public singing, her pupils are the gainers, for to them she devotes all her time, having every hour filled.

Mrs. Carl Alves has a larger class this season than ever before. She has a number of fine voices, some of which give promise of great things to come. Madame Bouton, the contralto, who has been so successful this season, is a pupil of Mrs. Alves.

SOME BOSTON ENGAGEMENTS.

THE soloist at the Symphony Concert on December 21 was Miss Pauline Cramer, and on December 28 Miss Heindl, Miss Spencer, Herbert Johnson and Frederick L. Martin will sing.

At Steinert Hall, Gregory Hast, tenor, January 7; Felix Fox, December 31; Ernest Hutcheson, March 10; George Hamlin, date not announced; Bendix String Quartet during January, February and March.

Two Faleten Pianoforte School Recitals at Huntington Chambers Hall January 8 and 15.

At Chickering Hall, the first concert by the Adamowski Quartet, T. Adamowski, first violin; Arnold Moldauer, second violin; Max Zach, viola, and Josef Keller, violoncello, will take place Thursday evening, January 2.

Florizel, the nine year old violinist, will play at Symphony Hall February 6.

Miss Electa Gifford will be the soloist with the Symphony Orchestra at Sanders Theatre, Cambridge, December 26.

At Symphony Hall the Handel and Haydn Society give the two Christmas "Messiahs" Sunday evening, December 22, and Wednesday evening, December 25, E. Moltenauer, conductor; H. G. Tucker, organist; the soloists on Sunday being Miss Anita Rio, soprano; Miss Clara Poole King, alto; Ellison Van Hoose, tenor; Frederic L. Martin, bass, and on Wednesday, Miss Effie Stewart, soprano; Miss Tucker, alto; Glenn Hall, tenor; Whitney Tew, bass.

Kubelik's next recital will be at Symphony Hall January 1, that not being a holiday in Boston.

Arthur Whiting is the assisting artist at the Kneisel concert December 30 at Chickering Hall.

Harold Bauer announces a recital on January 21 at Steinert Hall.

Klingensfeld's "Violin Method."

THE publishers of Heinrich Klingensfeld's "Violin Method" have received many voluntary commendations of the work. We add some of the more recent endorsements:

Messrs. Breitkopf & Härtel, New York:

DEAR SIRS—Have examined Klingensfeld's "Elements of Violin Playing," which seems to me an excellent work, and that by following out the lines laid down by it fine results may be attained.

Very truly yours, BENJAMIN CUTTER.

BOSTON, MASS.

Messrs. Breitkopf & Härtel, New York:

DEAR SIRS—Acknowledging the receipt of Klingensfeld's "Elements of Violin Playing," I thank you for attracting my attention to this good work. Respectfully yours, JOSEPH VILIM, CHICAGO, III. American Violin School.

Messrs. Breitkopf & Härtel, New York:

DEAR SIRS—Klingensfeld's "Elements of Violin Playing" is, in my opinion, a carefully compiled and interesting work, and of great value as a supplementary to a violin school, as which I shall use it when necessary. Yours respectfully, FRITZ SCHMITZ. DALLAS, TEX.

Messrs. Breitkopf & Härtel, New York:

GENTLEMEN—After repeated and careful perusals of Klingensfeld's "Elements of Violin Playing," I take great pleasure in saying that I consider it an excellent work, which cannot fail to be of valuable assistance to teachers engaged in the guidance of young students of the violin. The book deserves and no doubt will meet with general recognition. Yours truly, L. MATTHIES. TOLEDO, OHIO.

To *Messrs. Breitkopf & Härtel, New York:*

Four weeks ago I received Klingensfeld's "Elements of Violin Playing," and must bestow on it my fullest recognition. The editor has discovered a new method, which especially examines the position of the fingers on the finger board. Theory and practice also receive extended treatment. The beginning of the work is particularly recommended for self-study.

CHICAGO, ILL.

ESTHER PALLISER.—Miss Esther Palliser had to replace Mlle. Termina at only a half hour's notice at the Waldorf-Astoria morning concert of Mr. Bagby on Monday week last. Miss Palliser made a most successful appearance on that occasion, despite the fact that she was suffering from a cold and that she was called upon suddenly to do the work.



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FANNIE BLOOMFIELD-ZEISLER.

New York Critics to a Man Agree Concerning Her Art.

HERE are a few living artists of whom even the greatest critics cannot find anything new to say, and Mme. Fannie Bloomfield-Zeisler happens to be one of them. For years this wonderfully gifted woman has swayed vast audiences by her playing as probably few women of her time have done. Having now reached the highest plane of her art it is not surprising that she inspires writers of varied temperaments to concur in their opinions about her. Herewith we republish extracts from the New York criticisms of Madame Zeisler's November recital in Mendelssohn Hall:

THE CELEBRATED PIANIST GIVES HER FIRST RECITAL IN THIS CITY.

The musical temperament has its drawbacks; one of them is capricious uncertainty. We saw this illustrated yesterday afternoon at Fannie Bloomfield-Zeisler's first recital given in Mendelssohn Hall. The playing of this pianist is usually compounded of smoke and flame; she is volcanic rather than classic, and always avoids the pose academic. But during the first half of her program yesterday Madame Zeisler gave an exhibition of self-control that was surprising. Her reading of Beethoven was objective; her Chopin numbers were neither sentimental nor chilly, and until the "Eroica" Polonaise was reached the slight, intent figure before the keyboard revealed naught but poised intellectuality and a fine control of the mechanics of her art. When, however, the trio, the "drum" trio, as it has been called, was sounded the spell began to work, and from that time until the close of the concert the whirlwind let loose and the Bloomfield of old carried her audience with her.

It was a various program that she interpreted: Gluck, as dished up by the too busy Saint-Saëns; Beethoven's last C minor Sonata; he wrote three for piano solo. * * * For the inevitable recalls the pianist gave a posthumous valse of Chopin in G flat and the Schubert-Tausig "Marche Militaire," the one with surprising delicacy, the other with thunderous climaxes. The nervous intensity and power in building up the tonal edifice again demonstrated that brain, not brawn, is the dominating factor in piano playing, as it is in politics and pugilism. Beethoven's last Sonata is a favorite of Madame Zeisler's. She infused more atmosphere into the first than into the second movement. Brilliant was the G flat study of Chopin—the second of the pair in this tonality. It had to be repeated. So was a Florodian sort of a valse by Schuett, a most sentimental sop to the many lovers of dance rhythms present. Altogether the afternoon was a rare one, for the qualities in this artist's work are unusual. She has style, individuality, temperament—a trio difficult to match. The audience was goodly in size; best of all, it was not an invited one. How few pianists can say the same of their recitals?—New York Sun, November 17, 1901.

A VIRTUOSO RECITAL.

Mrs. Fannie Bloomfield-Zeisler gave a recital yesterday afternoon in Mendelssohn Hall. There was a large audience, a fact which needs to be mentioned, because it is not the rule at piano recitals, and an abundance of applause, which is not at all usual where music is performed by a soloist. Let it be recorded that on this occasion the applause was almost always deserved. The program was one designed to exhibit Mrs. Zeisler's powers as a virtuoso pure and simple rather than as an exponent of the highest and deepest things in music; yet there was opportunity for her to show her musicianship and her stature as an artist in the performance of the great sonata of Beethoven, op. 111, which was the second number on the program. * * *

Mrs. Zeisler's nervous organization is, after all is said, the substantial basis of her extraordinary fascination as a player. The second movement, the wonderful theme and variations, was performed in a manner to call for nothing but admiration and gratitude. It seemed as if here the player had mastered herself, for she read the movement with profound feeling, with technical beauty and with a beautiful, artistic poise. It was piano playing of the highest order, and sustained the reputation of this artist.

Before the sonata, Mrs. Zeisler played the familiar Saint-Saëns Caprice on Gluck's "Alceste" ballet music with charming crispness and clarity. After the recital, in answer to enthusiastic recalls, she added to her list the Schubert-Tausig "Marche Militaire" and a Chopin Valse.

Those who are familiar with the literature of the piano will see that this was a virtuoso program. Let it be recorded, then, that the pianist played most brilliantly. Mrs. Zeisler is a pianist of tremendous technic, of intense temperament, of dazzling style. She can amaze an audience with such startling rapidity of crisp staccato utterance as she showed yesterday in the "Butterfly" Etude of Chopin, and with such delightful singing tone as she produced from the instrument in the cantabile of the nocturne. She will never fail to delight the general public, which is hungry at all times for displays of virtuosity. But Mrs. Zeisler can play poetically, too, and when she does she rises to heights not passed by any other woman player now before the public.—New York Times.

The musical season thus far seems to be productive principally of piano recitals, and from that point of view Madame Zeisler's concert yesterday afternoon at Mendelssohn Hall was quite in the order of things. But the recital in itself differed so widely from all that has gone before it that it stands alone. What the abilities of Madame Zeisler are as a pianist was made known to the local audiences long before yesterday, but with an artist of her caliber every new presentation is of interest, even though her interpretations were known intimately to the auditors. Such was the case at this affair, where, with few lapses, due principally to mediocre compositions, she succeeded in holding the attention throughout the entire long afternoon.

Her program began with that airy caprice by Saint-Saëns on airs from Gluck's "Alceste," which she played with rare grace. Then followed that tremendous last Sonata by Beethoven, a Titan work which taxes the resources of the most able and intelligent of pianists. Madame Zeisler handled it in a masterly manner; and what her reading lacked in poetry it atoned for by a noble breadth. There was little sentiment in this playing of the sonata; but if at times the outlines were uncompromising and severe they at least defined classically the heroic contents.

After this came a brace of numbers by Schuett. The former of two, a theme and variations, with a fugato as a coda, showed little inventive ability, but some skill at handling. The succeeding Chopin group opened with the Nocturne, op. 37, No. 2; the "Butterfly Study" was taken at a whirlwind tempo. The familiar A flat Polonaise was delivered with a beautiful command of all the effects—a striking broadness, freedom from the hurry so usual to this piece and a careful grading of dynamics. So well was it done it entirely sounded new.

The second half of the program was made up of a Leschetizky etude, two selections by Moszkowski and the Rubinstein "False Note" study, which was done dashingly. For the close there was the Strauss-Tausig waltz, "Man Lebt Nur Einmal," which Madame Zeisler played with an admirable amount of interest and charm. For encore she pleased the enthusiastic waiting ones with the little posthumous Chopin Waltz, op. 70, No. 1, and the inevitable "Marche Militaire," which she plays infinitely. Several of the numbers were repeated, and there was much applause.—New York Tribune.

Mme. Fannie Bloomfield-Zeisler, who is in the very front rank of woman pianists, gave a recital in Mendelssohn Hall yesterday afternoon. The audience filled the hall.

The pianist's program was very varied—Gluck, Beethoven, Schuett, Chopin, Leschetizky, Moszkowski, Rubinstein and Strauss. These pieces were played with impeccable technic, and, as in the case of Chopin's Polonaise (op. 33, with the cavalry charge), with immense verve, or, as in Schuett's "A la Bien Aimée," with much chic, and again, as in the Chopin Nocturne (op. 37, No. 2), with great tenderness.

No less than five numbers were encored.—New York Herald.

Fannie Bloomfield-Zeisler, who has been dubbed a "temperamental" pianist, gave her first recital this season at Mendelssohn Hall yesterday afternoon. She was greeted by a friendly and appreciative audience.

When in best mood this artist ranks with the great in her art, and yesterday she was in such a mood. She played superbly, with lots of her irresistible dash and energy and with her emotions pitched in a high key.

The program exhibited her wide range of expression. Saint-Saëns' caprice on ballet airs from Gluck's "Alceste" was daintily executed. Beethoven's Sonata, op. 111, was given a sturdy interpretation. Schuett's sentimental waltz, op. 59, No. 2, gained in dignity at her hands, and Strauss' "Man lebt nur einmal," as translated by Tausig, was a marvelous display of technical agility.—New York World.

BLOOMFIELD-ZEISLER RECITAL.

When one is fresh from a recital like that presented to us in Mendelssohn Hall yesterday afternoon, it is exceedingly difficult to write a criticism which will read sanely to those who were not there. Fulsome praise is enervating, but that is about the only way one can treat a pianist of the scope of Madame Zeisler. With this artist the growth into a great player has been of gradual development. Everything has broadened and ripened; heart, intelligence, powers of analysis and technic. She seems to possess every attribute necessary to a latterday pianist. Her rhythm, her accent, the clear outline she presents of each change and development of a work, her polyphonic seventh sense, her triumph over the mysteries of dynamics, her singing tone and ability to accumulate a colossal and ever growing climax, her gorgeous pedaling, the ability to subordinate the accompaniment to a melody, to a nicely, the balance, repose, color and warmth of it all—one pauses for breath when not half through the list of her excellencies. Beyond all, she does not serve up to us sentimentality. Madame Zeisler is not afraid to put cheerful music on her programs.

The Gluck number, opening the recital, showed at once with what variety she can treat a theme in variation. She gave it fresh life. The Beethoven Sonata was maestoso, indeed, in its opening. She thundered out the first bars with a fine perception of their dynamic requirements. The Arietta was played as we seldom have heard it before, its legato nature being respected perfectly.

The balance of the program was made up of compositions of

"piano music" nature. The G minor Etude and Polonaise of Chopin revealed the fact that Madame Zeisler understands and can cope with the difficulties Chopin threw out upon the world. The last ten numbers were of the brilliant order, requiring pearly runs, clarity in staccato passages, &c.

As encores she played a posthumous Chopin waltz, Liszt's "Liebestraum," No. 3, and the Schubert-Tausig "Marche Militaire." This closing achievement was stupendous. It was started in a leisurely manner and gradually developed to climaxes which were almost overwhelming.

All in all, it may be said that Madame Zeisler is a great and fascinating expositor of piano literature.—New York Press.

ZEISLER'S PIANO RECITAL CHARM.

Western Musical Genius Gives a Performance that Delights All Hearers at Carnegie Hall.

Musical lovers spent an enjoyable afternoon at Mendelssohn Hall yesterday, when that Western queen of the piano, Fannie Bloomfield-Zeisler, was heard in recital.

Her program, which was of a goodly length, contained some novelties of interest.

Madame Zeisler undoubtedly stands to-day at the head of female pianists the world over. Rarely, indeed, does one find all the qualities combined that go toward making a great artist, as in her case. The Arietta of the Sonata is a lovely song, entirely in the great master's lofty vein, with some fascinating variations, at times bold and tricky, at others dainty and limpid.

The trills and delicate finger work of the variations were beautifully executed and the rhythmic division and contrasts in the whole composition were marked with the incisive clearness which is always a delight to Madame Zeisler's hearers.

If there is occasionally a harsh tone it is pardonable in a nature so highly strung, so full of musical fire. Indeed, her playing is so full of dash and snap and sparkle that it would not be surprising to see sparks fly from under her fingers.

Schuett's theme and variations proved to be a sound musical contribution, not as conventional as the usual sort. His value is pleasing, but would not sound refined under the fingers of all pianists. Madame Zeisler infused it with as much grace and real Viennese chie, as well as brilliance, that her audience were bound to have it again.

The G flat Etude was like a gust of wind, and the great, noisy Polonaise, with its middle movement, that is often likened to the treading of horses' hoofs, was stupendous, almost carrying away the roof as well as the audience. This was always Carreño's battle horse, but Zeisler seems to put even more energy into it. She sang the melodic part most beautifully.

Leschetizky's Etude, with its intricate double notes, was perfect, and Moszkowski's number received the interpretation to accord with its character. The audience gave abundant evidence of its appreciation.—New York Journal.

IS MISTRESS OF THE PIANO.

Much Poetic Feeling and Great Command Expressed in Rendition of Famous Compositions.

Here is a woman who can provoke the piano to poetic utterance and turn into a delight a program which at the mercy of some might be bore. This recital was her first in New York this season. She gives another next Tuesday afternoon, and it is recommended to those who find pleasure in the piano as a solo instrument. They would find better returns for the pains by attending than by giving patronage to some of the noted foreign performers who visit these shores.

Mrs. Zeisler's program, on its face, did not look particularly interesting. Aside from the Beethoven Sonata, op. 111, and three Chopin numbers, the Nocturne, op. 37, No. 2; the Etude, op. 23, No. 9, and the Polonaise, op. 59, it contained nothing which the average virtuoso, especially if just over from Europe, would have selected. But under the fingers of Mrs. Zeisler each assumed, for the moment at least, delightful importance. Those which bore out this assertion most intimately were two pieces by Schuett, the waltz, "A la Bien Aimée," and the theme "Variet Furioso," the latter of which was dedicated to the pianist, and two Moszkowski numbers, "Gondoliers" and "Impatience."

The recital began with Saint-Saëns' caprice on airs from the ballet of Gluck's opera, "Alceste." Here Mrs. Zeisler revealed her facile finger work and her command of pure tone, in rapid writing rather than any deep feeling and strong imagination. That was to come later in the Beethoven and Chopin numbers and the Schuett waltz.

The pianist began the Beethoven Sonata in an aggressive manner, which somewhat dismayed those who know this composer. But her mood melted with the coming of the slow, gentle movement, and she continued to the end with tenderness and sympathy, impetuosity and emotion, according to the demands of the musical ideas.

In the Schuett waltz, Mrs. Zeisler displayed a delicate and naive fancy and a pretty skill at the fine tone contrasts. It was with Chopin she most pleased, however. The Nocturne was done with the warm sympathy which must above all things be apparent in the interpreter of Chopin, one who would play upon the senses of the auditors.

Mrs. Zeisler reached her climax by riding triumphantly over the manifold tonal, rhythmical and technical difficulties of the Polonaise. Here she exhibited muscularity and musical breadth quite masculine, and gave comparative pleasure with something which

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is not only generally irritating, but is also the stumbling block for pianists who are acceptable in other compositions of the same and of other masters.—Morning Telegraph.

PIANIST OF THE FIRST RANK.

Music is an art which has always been open to women quite as much as to men, except in the medieval ecclesiastic period. As performers, women have always been prominent, and in operatic song often pre-eminent. As pianists, fewer have risen to the higher ranks, and most of those who have ceased to be women and played like men. Fannie Bloomfield-Zeisler is one of the notable exceptions to this rule. There is nothing of the amazon about her. She plays like a woman, and therein lies the greatest charm of her art.

While strength and boldness are not essential feminine virtues, there are moments in a woman's life—and in a woman's program—when they may be called for. They were called for by the Chopin Polonaise, op. 53, which Mrs. Bloomfield-Zeisler played at her Mendelssohn Hall concert last Saturday afternoon, and she was quite equal to the emergency. She played it with splendid energy and fire and a magnificent octave climax. Most of the other pieces were of a more feminine character, and in them her best qualities were displayed—deep feeling in the Chopin Nocturne, No. 2, of op. 37; exquisite grace and Viennese rubato in a Schubert waltz from the "Papillons d'Amour" and Strauss' "Man lebt nur Einmal"; lovely scene-coloring in Moszkowski's "Gondoliers," and so on. Rubinstein's Etude on "False Notes" again called for the more masculine qualities, while Saint-Saëns' caprice on airs from "Alceste" was a mixture of both. It is needless to go through the catalogue. There were numerous demands for encores, and two of these were granted in the form of a daintily feminine Chopin waltz and a stirring military march by Schubert, with which this pianist has so often aroused the enthusiasm of her audiences.—Evening Post.

The piano recital of Mrs. Fannie Bloomfield-Zeisler at Mendelssohn Hall on Saturday afternoon was the last new event of the week, and it was important enough to merit attention, even though two days afterward.

Mrs. Zeisler is a pianist of hot impetuosity, tempered by thorough knowledge, by appreciation of form as well as color, and by a ripe technic, sufficing even for those not infrequent moments wherein she amazes by her virtuosity. In Saturday's program there were compositions revealing several phases of her art. The Beethoven Sonata, op. 111, summoned her most serious powers. Her clear conception of this great utterance in tones restrained her, and she infused ripe musical feeling into its proclamation.

Of less weighty compositions there was no lack. Gluck's "Alceste" ballet music, as Saint-Saëns modernized it in his piano transcription, came first, and was played with crisp individuality.—Mail and Express.

Fannie Bloomfield-Zeisler, who appeared on Saturday afternoon at Mendelssohn Hall, will play there again at 3 o'clock to-morrow. Again she will have a virtuoso's program, and again her great technical zeal will be tempered with the moderation of an artist's temperament and a woman's spontaneity. Here is a Chicago person who can dazzle as can no other woman in America—and few anywhere—in performance of the pianist's repertory. It is not surprising that local students, literally by the hundred, should hear her gladly. The only "encore" pieces added to Saturday's program were Chopin's posthumous Valse in G flat and the inevitable Schubert-Tausig "Marche Militaire."—Evening Sun.

The first piano recital of the season by an artist of acknowledged standing was Mrs. Bloomfield-Zeisler's in the Mendelssohn Hall on Saturday afternoon. Mrs. Zeisler is one of the two or three great women pianists of the world, and is probably the greatest this country has produced. Her playing also is of a kind which ought to appeal strongly to the general public. It is, as a rule, highly emotional, sometimes sensational, following no cut-and-dried so-called intellectual formula. It is likely to get on the nerves and jolt the auditor out of the calm, complacent attitude he assumes toward most pianists. It is not meant to infer that the intellectual quality is missing from her work. That would be manifestly absurd, and to disprove it one would have only to refer to her performance of Beethoven's last Sonata, op. 111, which she played on Saturday. To this she gave a strong, broad, virile and almost rugged reading, which at times bordered closely on being rigid. It was not sensational performance in any sense of the word, unless, indeed, from the point of view that such a one was hardly to be expected from a woman. Indeed, the first part of it left the impression that Mrs. Zeisler had rather gone to the opposite extreme in her desire to portray the rugged passion contained therein. Her performance of the variations, however, was altogether lovely.

But it is such things as Chopin's A flat Polonaise, the "Butterfly" Etude, Rubinstein's "Study on False Notes" and Tausig's transcription of the Strauss waltz, "Man lebt nur Einmal," that her playing becomes sensational in the true sense of the word, and one sees and feels best the highly strung, nervous and emotional temperament that lies behind it. Because of this, it is in such things she is quite at her best. Her performance of the Polonaise was most notable in its fiery passion.

Other numbers on the program were Saint-Saëns' Caprice on ballet airs from Gluck's "Alceste," admirably played with a crisp, clean-cut technic; at the end of the recital Chopin's posthu-

mous waltz and the Schubert-Tausig "Marche Militaire."—Commercial Advertiser.

Mme. Fannie Bloomfield-Zeisler gave her first piano recital of the season Saturday afternoon in Mendelssohn Hall. The opening number, the Saint-Saëns Caprice on airs from Gluck's "Alceste," was played clearly and brilliantly. In fact, the pianist, while losing none of her remarkable crispness and accuracy of technic, seems to gain each year in vigor and dash. The Beethoven Sonata, op. 111, displayed her technic to advantage, the finger work in the variations being noticeably fine. The theme "Varie et Fugato," by Schubert, dedicated to Madame Zeisler, is an interesting composition, with a fine theme and clever variations, the three-voiced fugato being well worked out. The waltz by the same composer is graceful and effective, and should prove a welcome addition to concert programs. It found instant favor with the audience and was re-demanded, as was the Chopin "Butterfly" Etude, which followed the Nocturne, op. 37.

The familiar Chopin Polonaise, op. 53, was played with much brilliancy. The concluding numbers, the Rubinstein Etude on "False Notes" (played by request), and the Tausig arrangement of the Strauss "Man lebt nur Einmal" waltz, were played in true virtuoso style, and after repeated requests Madame Zeisler contributed a Chopin waltz.—Evening Telegram.

ANDERSON AND BAERNSTEIN.

THESE two artists are meeting with success on their present Western trip quite extraordinary for even these artists, singing in seven performances of "The Messiah," besides recitals.

The audiences receive their work everywhere with enthusiasm, and the press exhausts the vocabulary of adjectives in praise of their work. "Too much cannot be said" and "words fail to express" are the phrases often used by critics in pronouncing judgment on their work. Baernstein is acknowledged to be one of the great interpreters of the title role of "The Messiah."

Händel when writing the soprano parts for "The Messiah" had in mind two distinct voices, a coloratura for "Rejoice Greatly" and a broad dramatic voice for "I Know That My Redeemer Liveth." The work is always done with one voice, and often is heard a light soprano do justice to the first mentioned aria and utterly fail in the second, and vice versa; but Sara Anderson has a voice broad and grand in the magnificent aria which closes the solo work, and at the same time possesses the flexibility which, combined with the masterly control of the organ by the singer, gives the splendid results in the "Rejoice Greatly." "Come Unto Me" and "There Were Shepherds" with the accompanying recitatives, are delivered with a soulfulness and deep conception which delights the innermost soul. A few of the press notices from the present trip are annexed:

Miss Sara Anderson, of New York, is not a stranger to Galesburg, having made many friends here on a previous visit, but her splendid vocal powers were new to all and she delighted everyone. Her voice has a fine range, the tones are full, beautiful and clear. The lines beginning "I Know That My Redeemer Liveth" were especially pleasing, and again and again Miss Anderson bowed in recognition of her appreciative audience.

Of the basso, Joseph Baernstein, of New York, too much cannot be said. He fairly took his audience by storm; never before has the part been so magnificently taken, and the audience was quick to recognize the fact. His first solo was splendid. His voice is powerful, yet very refined and delicate in parts, and Mr. Baernstein seemed to be its perfect master. He also sang without notes something much to be commanded, and why not expected in work so well known? In his solo, "Why Do the Nations So Furiously Rage?" he surpassed anything Galesburg has heard, and he received in response a perfect ovation. Again and again he rose to acknowledge the applause of both audience and chorus. After the fourth or fifth call he consented to sing the solo a second time, to the delight of everyone. Such a demand was unprecedented, but under the circumstances certainly not unwarranted.—Galesburg Evening Mail, December 7, 1901.

One feels like asking, where did Jos. S. Baernstein get that marvelous voice, so masterful and magnetic, so full, round and far-reaching, so deep and smooth, so adapted to emotional interpretations, of such great volume? Such a voice is heard but seldom in a lifetime. Mr. Baernstein is not a man of giant physique, but is of average height and build, which deepens the wonder. He has a bright and winning face, and sings with dramatic fervor. From his opening solo, "Thus Saith the Lord," to his last note, the audience was with him. Without disparagement to the rest of the soloists, it

can be said that he achieved the greatest musical triumph of the evening. His first solo he gave without the music. In his manner there was not a trace of affectation—it was simply masterful. Prolonged applause showed the depths that he had stirred. But his most signal victory was in the solo, "Why Do the Nations So Furiously Rage?" which demands the highest cultivation of the vocal powers for its successful interpretation. This he also sang without the score before him. When he had finished he was given an ovation. Time and time again the applause broke out. He finally responded by singing part of the solo over. The effect was most thrilling and impressive. The audience formed golden opinions of the singer.—Galesburg Daily Republican-Register, December 7, 1901.

Miss Sara Anderson was the singer for the recital. She left the stage at the conclusion of the program with laurels that should have been as satisfying as any that she has received during her three years' career, for such a spontaneous reception, such an ovation is seldom accorded an artist in Toledo. She sang divinely, and the concluding strains were the awakening to reality that the music had dispelled. Miss Anderson is a magnificent woman in appearance. So thoroughly charming is her personality, so exquisitely gowned, so fair to behold, so intensely dramatic in the quiet intensity of the true artist, so delightful in the technic which enabled her musical interpretations to be enjoyed without effort, in all so much besides the mere singer that any fault might have been pardoned her. She had no fault to condone, the Toledo people found none in her, and should she ever return to the city she will find the same packed auditorium on her return. She was fine and the evening was one with nothing to be desired. Not until her rendition of "Elsa's Dream" did the fullness of her power begin to dawn upon the audience, although appreciation had not been lacking. Her closing group of songs were as clever as any ever sung upon a Toledo stage. In all it was a remarkable program, with a great artist to interpret it.—Toledo Daily News, December 11, 1901.

Of the soloists, Joseph Baernstein was easily the greatest success of the evening. No basso that has visited St. Paul in recent years has made so excellent an impression. Aside from its remarkably wide range, his voice possesses a flexibility, and a certain melodious expressiveness, which makes it always a delight to hear. An admirable self-poise and an absolute surety of tone are qualities possessed by the singer to a marked degree. After his aria, "Why Do the Nations?" he received an ovation, and was forced to repeat part of the song.—St. Paul Globe, December 11, 1901.

Joseph Baernstein has a remarkable voice, which he uses in a style magnificent. He has, besides the priceless gift of a magnificent voice, the mental capacity that is so rarely associated with it. He is a thinking man; his art ideals are so high as to make his work flawless. Every tone is beautiful and his style is broad and commanding. His color scale is tremendous. Notwithstanding that the audience was enthusiastic over the great aria, "Why Do the Nations?" many must have liked best the basso's interpretation of the recitative and aria, "For, Behold, Darkness," and the "People that Walked in Darkness." It was a powerful exhibition of tone somberness and was highly descriptive. The unusual tribute of a not-to-be resisted encore followed the more florid solo.—St. Paul Dispatch, December 11, 1901.

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New York, December 23, 1901.

ALFRD R. WILLARD, the organist and choir-master of St. Mary's P. E. Church, Burlington, N. J., a pupil of J. Warren Andrews, gave the first in a series of students' organ recitals at the Church of the Divine Paternity, New York, last Thursday, assisted by Miss Cornelia W. Marvin, alto of the church, with this program:

Organ—

First Sonata in C minor.....	Salomé
Pastorale in E.....	Lemare
Prelude and Fugue in D.....	J. S. Bach

Contralto solo, Abide With Me.....	Edw. J. Biedermann
Miss Marvin.	

Organ—

Scherzo, Second Symphony.....	Widor
Second Suite.....	Boellmann
Chorale	Boellmann

Mr. Willard.	
Contralto solo, Fac ut Portem (Stabat Mater).....	Rossini

Miss Marvin.	
--------------	--

Organ—

Caprice in B flat.....	Gulmant
Romance in D flat.....	Lemare
Toccata, Fifth Symphony.....	Widor

The program gives an idea of Willard's ability, and indeed this young man has set for himself high ideals. Miss Marvin, a true contralto, lent variety to the serious program of organ music by her artistic singing.

The January 2 (Thursday) recital will be given by Arthur L. Collins, of Newburgh, at 4 p. m., assisted by Mrs. H. B. Wilson, violinist.

Blanche Duffield sang at the Knickerbocker Athletic Club ladies' day affair recently, her numbers being "Chanson Provençale," Dell' Acqua; "Mighty Lak a Rose," Nevin; "Ueber's Jahr," Böhm, and "An Open Secret," Woodman. These songs were so well received that the fair singer had to give an encore. Miss Duffield is probably best known by her tour of some months with Sousa and his band when she did not miss a single concert, singing some 250 times consecutively. She is the soprano of the Orange Presbyterian Church, S. P. Warren organist.

At Y. M. C. A. Hall, New Rochelle, for the benefit of the Church Building Fund of Salem Baptist Church, there was a concert last week of varied music, singers, violin, banjo club, &c., and the special feature of the affair was Miss Marguerite Carpenter, a pupil of Parson Price, who sang the aria from Meyerbeer's "Robert," and the recitative and aria, "Che Faro," from Gluck's "Orpheo." The first made such a hit that she had to sing an encore, the popular "Auld Robin Gray," and the second number went so well that again she was compelled to sing, this time Nevin's "Mighty Lak a Rose," a song coming into popular favor of late.

Genevieve Bisbee is well known as an able pianist, and of late she is attracting attention as a teacher. She has a beautiful Carnegie Hall studio, and here one day last week her talented pupil, Letitia Howard, gave this recital program:

Carnaval, Mignon.....	Eduard Schütt
Miss Howard.	

Spring Song.....	Arthur S. Hyde
Mrs. Lillian Pray.	

Ballade, G minor.....	Chopin
Waltz, A flat.....	Chopin

Miss Howard.	
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Petites Roses.....	H. A. Cesek
Si mes vers avaient des ailes.....	Hahn

Wanderer's Nachtlied.....	Clayton Johns
Barcarolle, G minor.....	Mrs. Pray.
Waltz in E.....	Rubinstein

Waldesgespräch	Schumann
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Miss Howard, a slight young girl still in her teens, plays with taste, has a good memory, and in time will attain her ideal, no doubt, for her teacher says she is a good worker. She has a variety of touch at command, discreet use of the pedal, but like all young girls, plays with a considerable amount of affectation. This will wear off as she becomes accustomed to expressing her real emotions.

Miss Bisbee has also a couple of young children of marked talent who will some day become known. More

KUBELIK DAZZLES BROOKLYN.

JAN KUBELIK gave his first recital in Brooklyn Monday night, at which he was assisted by Miss Jessie Shay as the solo pianist and Herr Friml as accompanist. For Brooklyn on a wet night two days before Christmas the young virtuoso was greeted by a remarkable audience, remarkable in numbers and in unconstrained enthusiasm. The family circle in the old Academy of Music was crowded with musicians, among them many violinists. The old families of Brooklyn who always turn out when something worth while is taken over to the borough were there with their sons and daughters, occupying the best seats in the orchestra and balcony. The compositions played both by Kubelik and Miss Shay are familiar. The artists played them at previous concerts reviewed in the columns of THE MUSICAL COURIER.

Here is the list:

Concerto in E major.....	Vieuxtemps
Allegro moderato. Introduction and Rondo.	Herr Kubelik.

Piano solo—	
Etincelles	Moszkowski
Etude de Concert.....	Schloesser

Violin solo—	
Aria	Bach
Romance in G major.....	Beethoven

Herr Kubelik.	
Rhapsodie Hongroise, No. 12.....	Liszt

Miss Shay.	
Violin solo, Nel cor piu non mi sento.....	Paganini

Herr Kubelik.	
---------------	--

After the Vieuxtemps Concerto, Kubelik was recalled nine times. His playing, of course, of this showy work was marvelous. The emotional listeners were spellbound, for those who know something about the violin realize that such technical dexterity is beyond even a talented pupil if he should practice faithfully for fifty years. Believers in the reincarnation theory are the people who understand from whom comes this young man's phenomenal skill.

With all due respect to the opinions of able critics this writer was entranced with every bar of the Bach air as Kubelik played it. His beautiful full, big tone, perfect intonation and simplicity all went to stamp a rare musical performance. After the Beethoven Romance, Kubelik was again recalled and recalled, and then as if determined to show that he could play music, he returned and played unaccompanied the difficult Bach Prelude in A major. When he played the Paganini composition the house went wild, and instead of rushing home to bed, which is the custom in Brooklyn, everybody remained to join in the ovation to the young Bohemian. He played later another encore, the "Souvenir de Moscou," by Wieniawski.

Miss Shay won her share of the honors, too. Her wonderful technical skill and musical insight, allied to a winsome femininity, form a rare combination. Miss Shay also set the audience wild with her performance of the Liszt Rhapsody, and not content with this, the audience insisted on an extra number, and the charming young pianist played for them Gottschalk's "Tremolo," another show piece, but so difficult that nobody in years has played it before this public.

When the recital was over Kubelik held a reception behind the scenes. He seemed not the least bit fatigued, and in greeting people he was the soul of good-nature and courtesy. The manners of this young Bohemian are princely. On the stage he looks frail, but he seems virile enough when he grips you with those gold mine fingers of his. In a few years his playing will be infused with virility and then he will remove mountains with his art.

The recital was given under the auspices of the Brooklyn Institute of Arts and Sciences. Kubelik will pay his second visit to Brooklyn Monday evening, January 6.



JESSICA DE WOLF.

SOLO SOPRANO OF ST. THOMAS' CHURCH.

Mrs. Jessica De Wolf, who returned to New York recently, has succeeded the late Mrs. Emil Gramm as solo soprano of St. Thomas' Church. Mrs. De Wolf will be heard in concert and oratorio during the season.

of these later. Madame von Klenner has engaged Miss Bisbee to play solos for the Press Club December 28.

Wade R. Brown, who came here from the South recently, and of whom this paper has made mention, is developing the music at his church, Waverley Congregational, at Jersey City, the latest being the children's choir of seventy-five voices, which in conjunction with the adult choir of twenty-five voices, will participate in their Christmas music next Sunday. Their principal numbers will be Adam's "Holy Night," Tours' "Sing, O Heavens," Shelley's "The Nativity," and a number of carols.

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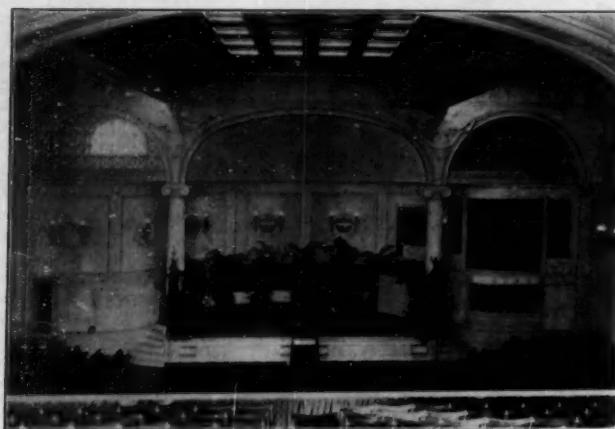
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"Trend of Time" Song Cycle.

TWENTY-FIVE or thirty years ago, when our mothers charmed the neighbors by singing songs like "Some Day," such a concert as that given at Mendelssohn Hall last Thursday afternoon would have been voted an event of importance. But despite the wail of a poet, "Time" does not turn backward in its flight. It must advance or it must stop. These are the days when men and women respond quickly to anything new in their line, and so it was not surprising to find many vocalists in the audience assembled in the pretty hall on West Fortieth street for the concert, which the credulous expected would prove a novelty. It must be confessed that "The Trend of Time," song cycle, by "The Trend of Time Quartet," sounds ominous when read out loud. Since it happens that most women and few men are curious by nature, ears were unusually strained when Victor Harris, the pianist of the afternoon, and the four singers walked out upon the stage.

"The Trend of Time" cycle is written in twelve parts, to represent the twelve calendar months of the year. The text, by William H. Gardner, is without rhyme or reason, and in the twelve long verses wanders from inanity to exaggerated sentimentality. The music, by Victor Kemp (Harry Girard), is a hundred times better than the text. Several of the numbers are excellent; that is, excellent for musicales in the drawing room, with the pink tea as an adjunct, or for the village concert hall. None but a man

Brahms duets, "Die Meere," "Kloster Fräulein," "Die Schwestern," "Die Boten der Liebe," were delightfully sung.

METCALFE SONG RECITAL.—The song recital given by Miss Susan Metcalfe last Wednesday afternoon proved to be most interesting. Her voice is a well placed, resonant soprano of good quality and considerable range. She interprets her songs with understanding, and there is no straining after effects. One of the best numbers of the afternoon was "Die Junge Nonne," by Schubert. In the aria Miss Metcalfe exhibited dramatic sense, and demonstrated her ability to use her voice properly. Miss Metcalfe has every reason to hope for a bright future as a singer.

FLORENCE AUSTIN.—Miss Florence Austin, formerly a pupil of Henry Schradieck, and for the last three years a pupil of Ovide Musin, gave a recital at Mendelssohn Hall Thursday evening, December 19. She had the assistance of Signor Abramoff, basso, formerly with the Metropolitan Opera Company. Miss Austin played the Suite in G minor by Franz Ries, the Paganini Concerto in D major (allegro) (cadenza by Besekirsky), and "Airs Hongrois," by Ernst. She has a pure, sweet tone which would be improved if she played on a somewhat better instrument. Her bowing is good and her technic shows that she has studied under masters of the violin. The concerto was played so well that the audience insisted on an encore. Miss Austin thereupon played a Berceuse by Renard.

MME. CLARA POOLE-KING.—Mme. Clara Poole-King, the contralto, has numerous engagements in oratorio. The Albany critics wrote as follows about her singing in "The Messiah" in their city:

Madame Poole-King sang "He Was Despised" with fine taste and expression, and exhibited flexibility of voice and facility of execution in "O, Thou That Tellest." The entire work was given a spirited rendering throughout.—Albany Evening Journal.

Madame Poole-King possesses a contralto voice of wide range, whose limpid tones are resonant and full of music as a cathedral chime. Those who heard her render the passage beginning "He Shall Feed His Flock" will never forget the delicacy of tone and depth of feeling which made the theme almost a prayer.—Albany Times-Union.

The contralto, Madame Poole-King, in the recitative and in "Then Shall the Eyes of the Blind Be Opened," made her most favorable impression with a voice of good quality and much artistic finish.—Albany Argus.

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ists were Mrs. Mark Woods, soprano; Miss Ina Ensign, many and varied criticisms. One of the distinguished musicians of Richmond, a man of broad culture and a student of Chopin, declared Zelenrust to be the best interpreter of Chopin who has been heard here. Indeed, he considered him the finest pianist who has visited our city. Others thought there was too much pounding.

ANNIE L. MILLER.

RICHMOND.

RICHMOND, December 6, 1901.

MONDAY evening Herr Felix Heink gave a concert at the hall of the Young Men's Christian Association. His piano solos delighted the audience, and his songs were received with enthusiasm. Herr Heink is preparing to bring another artist, and there are hints of other things good musically.

HIS own dainty little composition proved Zelenrust to have beautiful ideas of his own.

The interpretation of Weber's "Polacca Brillante" was unique. In playing this composition, the Wagner selections and the Hungarian Rhapsodie, he showed great technical power and brilliancy.

At the conclusion the audience had become most enthusiastic, and after the Rhapsodie he returned to the stage, giving a Chopin waltz.

The absence of a Beethoven Sonata was regretted. It was believed that the artist would probably have revealed new beauties of interpretation.

Zelenrust appeared here as the third attraction of the MacLachlan series.

DECEMBER 13, 1901.

The musical event of the week has been the recital by Josef Hofmann at the Academy on Thursday.

Mr. Hofmann presented the following program:

Schubert Variations, F minor..... Haydn
Sonata, E flat major, op. 31..... Beethoven
Impromptu, G minor..... Schubert
Soirée de Vienne, D major..... Schubert
Ballade, A flat major..... Chopin

Prelude, No. 45.....	Chopin
Valse, A flat.....	Chopin
Gnomeneigen.....	List
Jongleur.....	Moissakowski
Rhapsodie, No. 3.....	List

Mr. Hofmann is entirely without mannerisms, and impresses the audience by his charming modesty, for he is a genuine artist and possesses remarkable technic.

His broad interpretation of Beethoven was most interesting, and the rendition of the scherzo in the op. 31 was exquisitely beautiful.

During the past eight years he has grown and developed wonderfully in technical proficiency, bravura playing, elegance and the singing tone. It is delightful to remember the exquisite clearness and delicacy of this singing tone.

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One of Reginald Barrett's compositions is "Christmas Morning," published originally as an organ solo by J. Fischer & Brother, under the title "Offertory for Christmas Season." It was played extensively on Christmas Day, with orchestra, in various New York churches and elsewhere, among the more prominent being Our Lady of Mount Carmel, the Immaculate Conception, St. Gabriel's, the Ascension, Calvary, St. Thomas Aquinas, Brooklyn; the Cathedral, Newark; St. Peter's, Jersey City; St. Aloysius, Washington; St. Michael's, Baltimore, and St. John's, Providence.

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